

THE ETUDE



HER FIRST LESSON

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APRIL 1914

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Method of Reproduction



The Ultona

Tones Hitherto Rare Now Ever-Present

HERE are the secrets of The Brunswick Method of Reproduction. Learn how we gained that wonderfully pure tone which has given The Brunswick Phonograph such prestige.

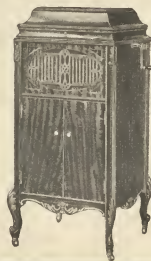
Experts in acoustics have long agreed that superior reproduction depends chiefly upon the reproducer and the way in which tone is amplified.

Until the coming of The Brunswick, many experts thought it impossible to overcome "spotty" reproduction, that is, alternate good and bad tones. Yet all were striving to increase the good tones and decrease the bad.

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So we chose wood, developing the now famous Brunswick Amplifier, built entirely of wood. We tested dozens of different woods, arranging them in numerous shapes. Finally we attained the proper acoustic values.



The
Brunswick

Brunswick tone is infinitely better, for tones considered rare a few years ago are ever-present in this super-instrument. No one can remain unappreciative of its fullness, richness and clarity. And all appreciate the banishment of metallic sounds. Once you hear The Brunswick, your own ear will confirm these statements.

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Another great feature of The Brunswick Method of Reproduction is the Ultona, our all-record reproducer. At a turn of the hand, it presents to each type of record the proper needle and diaphragm. Each make of record can now be heard at its best, played exactly as it should be. Thus you are not limited in your selection of records to one make.

Before you buy, or even if you already have a phonograph, hear The Brunswick. Put it to any tone test you wish. Ask that the most difficult records be played. Make comparisons. Then let sheer merit decide.

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Swindle and More Of It

HERE is an extract from a *bona fide* letter just received at THE ETUDE office:

"Is it true that a student who has finished the course can attend free, any conservatory in the United States?"

When will American teachers cease to be buncoed by unscrupulous exploiters of courses and methods selling for ridiculously high prices upon promises and threats which would be entirely unnecessary if the actual material offered were sufficiently worthy to command attention on its real merits? Once again let us say, in very black type, to all those who are foolish enough or unsophisticated enough to open their ears to such swindlers:

No course, series, institute or private business can ever exercise a proprietary control over education in America and tell teachers they may teach or may not teach.

No course will ever entitle any student to enter the conservatories of the United States free of tuition, unless that tuition is paid for by private individuals.

Sensible readers of THE ETUDE will hold any enterprise making such patent-medicine claims in deserved contempt.

Thrifty? Stingy?

It has been said that the enormous propaganda for thrift made necessary during the war has had the effect of making many people who had heretofore been known for their generosity into veritable misers. Thrift is a virtue—stinginess a vice. We recently heard of a mother who told a teacher that she could not afford to give her boy music lessons because she had to save so much. It was found that her husband was making nearly four times as much money as before the war, when they really enjoyed some of the wholesome pleasure of life, but that no normal human being is expected to do such a thing.

The Government is asking us for more and more money to pay for the cost of the war which has meant so much to all true Americans. They will get the money without question, as there is more money available in America now than ever before. But at the same time there is such a thing as stultifying ourselves with ridiculous thrift. We live only one life, and to-day is part of it. Don't let's be too cruel on ourselves by carrying our thrift to unnecessary extremes. Music is one of the last things to save upon. Far better cut out a few apoplexy-making meals.

But don't forget that it is the duty of every American to support the vast Government undertakings in patriotic enthusiasm.

Tired Teachers

THE average teacher could double her intellectual output if she only knew how to avoid becoming tired. Paradoxical as it may seem, work is not the thing which makes most people tired, but the lack of it. Teachers, especially those who stand guard at the pupil's side in the studio all day long, are often completely exhausted when the day is done. The reason is that no normal human being should be expected to do such a thing.

Cut out fresh air, change of environment, sufficient sleep, and proper attention to the amount and the quality of the food you put into your digestive furnace, and you will naturally become tired, bent, old, wrinkled, crabbed, pessimistic, neurotic. Here is a bit of advice from a celebrated English physi-

cian, Dr. Guthrie Rankin, who has devoted his life to building up broken-down, "tired" nervous wrecks. We quote from an old number of *Collier's*:

"Dr. Rankin's remedies are dietetic, medicinal, and disciplinary. Among the latter are bathing on rising and thorough toweling, after which a few simple exercises such as will supply the voluntary muscles and provide for the thorough expansion of the chest. The day's work should be so ordered that no undue demand is put on the energies, mental or physical. It is imperative that no work of any kind be done after the evening meal—some kind of game instead. There should be eight hours' sleep in the twenty-four and one day in bed once a month. Holidays are essential, week-ends, and once a year a long vacation away from the usual routine of business or professional work."

Capitalize Movie Music

MUSIC TEACHERS everywhere now have certain popular auxiliary forces working for them which have been beyond the fondest dreams of their pedagogical ancestors—those wonderful pioneers who did priceless missionary work in America upon which our present great musical activity is based.

Perhaps the greatest popular aid that the teacher has at present is the music played in the better class motion-picture houses. There, night after night, the public has an opportunity to develop its taste for the great and beautiful themes which lead to an appetite for more and more.

We do not refer to the extraordinary work done in such theatres as the Rialto, Strand, Rivoli, in New York where real symphony orchestras play delightfully many times a day; where great organists continually revive classics that otherwise might never become known to the public; nor to such theatres as the Stanley in Philadelphia, the Madison in Detroit, or other houses working along similar lines—but to the smaller motion-picture houses where competent organists play several times a day.

Recently at motion-picture performances in Atlantic City the editor heard snatches from Sibelius' "Valse Triste," Beethoven's "Eighth Symphony," Saint-Saëns' "Danse Macabre," Von Flieitz's "Erlund Cycle," "Schubert's 'The Alhambra,'" Massenet's "Thais," and other similar works, including many selections taken from *The Merry Men*, which the organists had in number upon the music racks. THE ETUDE has never placed a restriction upon the performance of any of the compositions in its pages in moving-picture houses. There is no fee asked, and we have encouraged the use of the music in this way.

The music teacher who has some pupil request a certain piece heard at a movie performance should not pass the inquiry by with the customary superior music teacher's arrogance. Try to find out what the piece was—whether it is within the grade of the pupil and whether it is educationally desirable.

Meanwhile forgive the movie man for an occasional orgy of ragtime, if he redeems himself now and then in the clear waters of Mozart, Beethoven, Gounod and Tchaikovsky.

Paderewski, Poland and Politics

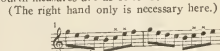
MANY years ago your editor enjoyed a lively conversation with Paderewski about Poland. The great pianist raised his eyes in despair at the very suggestion that Poland would ever again be a nation. Such a thing was undreamed of. To-day Paderewski is the Premier of Poland. Hail Poland! Hail Paderewski!

Characteristic Mistakes of Young Piano Pupils

By Jay Speck

THE teacher who, year after year, guides numerous young pupils through a course of studies comes to realize that children nearly all make about the same mistakes at the same places. For instance, in the writer's teaching of Burgmüller's Op. 100 he has constantly encountered the following:

In the first exercise, "La Caudure," the third and fourth measures are as follows:



The first mistake occurs when (in the first measure) C is reached. The usual erroneous procedure is to play D immediately after. In other words, C-D is played instead of C-E—really giving you the second measure which is C-D. The second error appears when, in the fourth line (last measure) the chord of C, F and A is to be played viz.:



Invariably the child will strike C, F and A natural: (Incorrectly played.)



There seems to be an inexplicable preference for sharps rather than flats among beginners.

In the 12th exercise *L'Adieu* (page 14) first line, fourth measure is the following passage:



When the G2 is played the next note usually struck is G natural, rather than F. The augmented second interval (G2-F) apparently is a stumbling block; you hear G2 instead of A2 (in the second measure) you will hear G2 played instead of A2.

In the second line (second measure) of *Ballad* (page 18) is the following:



It is surprisingly singular that the F2 is entirely disregarded and you get C, E3 and plain F, instead of F2. Lesson 18, (*Inquietude*) page 22 furnishes another example of a typical error. In the second line fourth measure in the bass:



The chord generally struck is just what it shouldn't be. In most cases instead of A2—you will hear G2. There are a good many more slight mistakes which are very common among beginners (I have not touched upon rhythmic difficulties in this article, but those herein mentioned are the principal ones).

In case of the chords, children should be carefully taught to understand that an accidental does not apply indiscriminately, nor even (in some cases) to the note of the chord which stands nearest, but to that note of the chord which is on the same horizontal level. But as regards the misreading of simple notes such as those in the first example, the reason lies in a mere lack of concentration. Pupils should be taught from the very start to read notes, not to guess at them.

Inspiration of Ensemble Playing

"A truly sympathetic performance, for instance, of Franck's *Viola Sonata* by two eminent musicians, involves no compromise in elasticity or phrasing, but rather inspiration in the joint interpretation of a beloved masterpiece. It encourages the best and the noblest, albeit the humblest, in a musician, and discourages competitive pride, chicanery and ostentation of skill. And to have heard such a performance is to cherish in the memory a supreme rendering of supreme music and closely to associate one's conception of the work with its finest interpreters."—J. N. BURK, in *The Musical Quarterly*.

Teaching Children to Play

By Professor Michael Hambourg

[Prof. Michael Hambourg, father and the first teacher of his celebrated sons, Jan, Boris and Mark, lived for some time in Canada and contributed the following article to "Musical Canada."—Editor's Note.]

THE task of teaching a child to play the piano is not an easy one. The conscientious teacher, he who is not satisfied with less than making the most of every hour of the pupil's study time, has to keep in mind the many sides of the subject, no one of which may be neglected for more than a few days at a time.

Fingers

First and always, of course, he must, by suitable exercises, care for the pupil's physical development. He must strengthen the fingers, especially the fourth and fifth, and increase their possible extension. He must free and strengthen the wrist, and train the muscles of the forearm, upper arm and even the upper part of the body to act in co-ordination with the hand.

Ear

He must train the pupil's ear to recognize the pitch of notes, give differences of power and beauty of tone, sunset or with a new and wonderful orchid.

Time

He must train the pupil's sense of time and rhythm. In this country, where strong natural feeling for rhythm is uncommon, this is particularly important.

Harmony

He must either teach or see that the pupils learn in suitable classes enough of harmony, and, more particularly, form, to understand the structure of the pieces they play.

Love for Good Music

He must instill in the pupil a love of the finest things in piano literature, leading him to enjoy the best and highest types of music in both his own performance and that of concert artists.

Where Music Comes From

THE subject of the source of musical inspiration is one that the psychological expert avows, and only those who are able to make musical comment determine with authority. As a matter of fact, the whole subject is so baffling that the most profitable attitude is that of pleasant amazement, as one is similarly fascinated with the sun and with a new and wonderful orchid.

That something seems to come from somewhere, and, filling the mind of a master with musical eloquence, finally reaches paper in its original or modified form. It is said that Wagner, when he was engaged in turning out the astounding amount of operatic music that he produced in his prime, was so prolific that musical ideas fairly rained upon the paper. True, his system was mechanical in certain details of composition—that is, by taking a motive or a theme and by making the notes longer or making them shorter; or by making the distances between the notes shorter or longer; by turning the theme upside down (a common trick of composers), or by using part of the theme and attaching it to other

themes, he was able to employ craftsmanship in such a way that the psychological expert avows, and only those who are able to make musical comment determine with authority. As a matter of fact, the whole subject is so baffling that the most profitable attitude is that of pleasant amazement, as one is similarly fascinated with the sun and with a new and wonderful orchid.

Beethoven, on the other hand, displayed a wonderful combination of inspiration, combined with masterly craftsmanship. He is said to have had his tunes come to him very often while on his daily walks among the outskirts of Vienna. These were preserved in a sketchbook and worked over with the patient care of a lapidary. Schubert, *au contraire*, often produced his masterpieces so complete at the first writing that they were never changed. *Hark, Hark the Lark* is one of the finest examples of inspiration ever known. Debussy, in his *Pelléas et Mélisande*, has many passages which are unquestionably inspired, as had Verdi in his later operas. Who ever had more melodies "come to him" than Verdi?

"I Don't Like This Piece"

By Abbie Llewellyn Snoddy

How often, as a pupil, have you said to your teacher, "I don't like this piece!" Before you say it again, so lightly, and probably so thoughtlessly, stop to think a moment.

Think first of your teacher. There may be a remark better calculated to win her enthusiasm and dampen her ardor than I doubt it. She selected the piece with care, and with a view to some special development, of your technical or artistic needs. It may be that it contains a number of trills, over which you have always been so careless, and you may as well confess it—so lazy (for it is just laziness, isn't it, that keeps one from buckling down and mastering those troublesome bits at once)—and your teacher had hoped to tempt you to more thoroughness through the mastery of a "piece." Or it may have several passages of octaves, which you play with the thumb alone, and she wanted you to realize how much the melody misses when those upper notes are lacking. It may be that the piece of a dozen things you probably need all more important than mere prettiness of tone, though every conscientious teacher does try hard to select as attractive and melodious material as possible.

Then again—it is quite fair to condemn the poor piece on so short an acquaintance, after just one lesson? Have you ever heard it well played? Ask your

teacher to play it for you, before you declare so rashly, that you do not like it. There are often hidden melodies and great beauties which do not appear in the first superficial picking out of notes; and a longer and better acquaintance may make it one of your favorite selections. It would not have passed the common-sense test of a good composer, publisher and teacher, unless there were some reason for it. Let it just possibly there may be some lack in you, that you do not see its best qualities? Even if it is only a matter of indifference, it is worth considering. Leaving it alone, you may have been a trifle biased, there still remain the publisher and your teacher, both of whom thought it pretty and effective, so there is evidently a wide difference between their taste and yours. It is not fair to be content with just your own narrow verdict. If he wishes to just give you and improve his musical taste, he will not lay a piece aside until he hears in it what others have heard.

"No good book, or good thing of any sort shows its best face at first." (Caryle.) Remember this when you are disposed to pass a snap judgment on a new piece. Wait a while, and you will find that you are up your mind that you "just hate it." How can you hate what you don't know?



JOSEF HOFMANN IN PLAYING POSITION.

CONSTANTIN VON STERNBERG

THE question of the player's position before the piano admits of no dogmatic reply because the length of arms and legs differs somewhat with the individuals. As a rule the arms of the female of the species are, relative to the body, longer than those of the male, while the lower limbs are inversely proportioned, which makes the trunk of the male body—as a rule—shorter than that of the female body. The piano stool, therefore, be somewhat higher for a boy than for a girl; not always, but I repeat, as a rule. A good way to determine the height of the seat is to have the player put his fingers in curved (playing) position upon the keys and regulate the seat so that the nether side of the (loosely hanging) elbow be on a level with the underpressed keys. The seat should be in front of this fifth formed by D immediately above middle C and the A above that.

In determining the distance between the player and the keyboard the variations of arm lengths should be considered; the distance, however, should be such as to allow the player to reach both ends of the keyboard without discomfort and to have perfect freedom of lateral arm motion when both hands play. The middle part of the keyboard. If the distance is too great, the player is obliged to bend the body too far forward (especially when the hands are employed widely apart); this, in turn, interferes with his breathing and, therefore, be avoided. If seated too near the keyboard, the arms are likely to press against the body—especially when playing in the center of the keyboard—and an undue elevation of the head or reading will be induced, which must also be avoided.

What inexperienced teachers overlook more frequently than anything else is the condition of the shoulder angles. They ought never to be contracted for more than the very slight flexion which is a condition of the shoulder angles. The elbow must be at a right angle to the forearm, and the forearm must be at a right angle to the upper arm. The elbow must hang quite loosely from the shoulder and the wrist should be in a straight line (except in playing loud chords from the forearm) but it should be slightly bent. The forearm should be in a straight line with the upper arm. The hand should be in a straight line with the forearm. The fingers should be in a straight line with the hand. The thumb should be in a straight line with the index finger. The index finger should be in a straight line with the middle finger. The middle finger should be in a straight line with the ring finger. The ring finger should be in a straight line with the little finger. 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Spooking of *Treasure*, their piano has satisfied managerial cupidity for nearly seventy years; it has replenished theater coffers, and still draws crowds who are enraptured listening to it. What more is wanted? The music does these things, then, surely some of the first conditions of art are fulfilled. The most modern music of Debussy can accomplish little more unless it be to vex the mind with abstruseness and tax the brains in divining the obscure meaning of the composer. If attendance to opera is to involve trying brain studies, we would soon witness empty stalls.

Political circumstances had also much to do with Verdi's popularity. In times of cruel oppression his music had become like a patriotic emblem. "Viva Verdi!" was interpreted also as an acclamation: Viva Vittorio Emanuele Re d'Italia, and the Austrian police in Venice and Milan, then under the Austrian domination, had their hands full in effacing every morning from the walls of the houses those ominous words, which spelled revolution and liberation from the hated yoke. Verdi had become consequently the *bête noire* of the Austrian police.

An amusing anecdote, which throws light also on the humorous side of Verdi happened at the premiere of *Aida* in Milan. A Signor Bertani, of Parma, who had come to Milan to hear the opera, was disappointed with the music, and wrote to Verdi these ominous words, "I have come to Milan as thrown away. I enclosed the bill for his expenditure as follows:

Railway to Milan..... 520 francs
Ticket to Parma..... 620
Theater..... 16
Detestable supper at the station..... 4

31.80 "

Verdi was rather amused with this impudence and charged his publisher, Ricordi, to pay the bill, except

the four lire for the supper, which he said "he could have eaten at home." "With the conviction however that Signor Bertani should sign a declaration that he would never again hear an opera of mine at my expense!"

Another letter of Verdi is well worth being reproduced here. It was written when the place of director of the Conservatorio di Naples was offered to him. Verdi answered that he was very sorry that his occupations did not allow him to accept the honorable invitation, and added:

"I would have liked to tell to the pupils: Practice *Fugue* until you feel free and strong enough to shape the music after your desire. Apply your study to writing fluently, to disposing shiftily the parts, and to modulating without affectation. *Learn modern music, but don't be dazzled by harmonic and instrumental stunts. Do not forget literary culture and composing; press the hand on your heart. Licenses and faulty counterpoint are perhaps excusable, but they should never in a conservatory. Return to the old and it will be a progress.*"

Guerrazzi, one of the literary goliards of Italy said of him: "He is a man of austere intelligence, severe against others and against himself, enthusiastic of independence, adverse to praise and to be praised."

I had the privilege of knowing Verdi. To Camillo Sivori, the renowned Genoese violinist, I owe the personal acquaintance with the master who was then residing in Genoa. He was an intimate friend of Verdi. Verdi was waiting for us at the appointed time and, since I had just arrived from Germany, he asked me and I answered that a superficial observer would reply in the affirmative. Should however anyone enter more deeply into the subject and ask each one individually for his opinion, he would discover that the majority were

heartily opposed to modern exaggerations. Verdi admitted that art must progress but "non tutto il nuovo è bello!" (not everything new is also beautiful!)

Sivori requested in a large glass case that occupied the entire wall of the spacious room. Here the admiration of the whole world for the master was, as it were, embodied. All sovereigns and princes were here represented with the highest decorations. Yet on beholding this remarkable collection one could not help thinking that the honor was not so much for the acceptance as for the donor. To my observation that no other musician could glory in a similar collection he answered with a deprecating gesture that plainly showed how small value he placed on those externals.

At my request, he gratified me with an autograph, the beginning of his last composition, "Laudi alla Vergine" and with his picture (the one reproduced here). This great master is in more than one respect worthy to be held up to all musicians as a splendid type of a man and of an artist. Everyone can learn from Verdi. Here are some of the secrets of Lis success.

1. The uprightness of character which conquered the respect and reverence of all who came in touch with him.

2. His modesty, which should cause insignificant musicians who deem themselves as superior beings to blush.

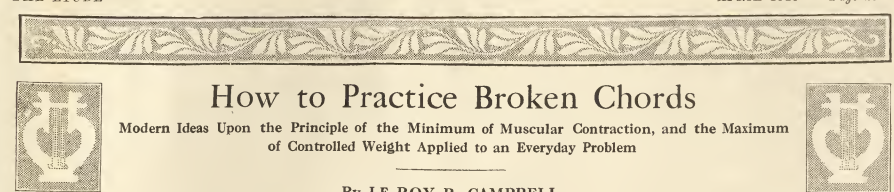
3. Not to be discouraged by the judgment of "experts" who declare that you are totally devoid of talent!

4. To rely only on your merits and not on advertising.

5. To reply favorably for the voice. Many inspirations which look beautiful on paper are unsingable and consequently vocalists will never touch them. And many other things!

THE ETUDE

THE ETUDE



How to Practice Broken Chords

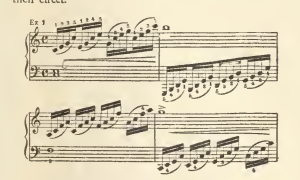
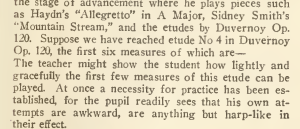
Modern Ideas Upon the Principle of the Minimum of Muscular Contraction, and the Maximum of Controlled Weight Applied to an Everyday Problem

By LE ROY B. CAMPBELL

SCALES and chords are the material out of which music is made. Chords may be either sounding together, or "arpeggiated." As recently as in the music of Scarlatti, C. P. E. Bach, Handel, Haydn and Mozart, the scale passage met the eye in nearly every line. Since Schumann's time, the scale passage has almost disappeared and the chord, broken-chord, and arpeggio have taken its place. At present, the whole music page seems to be made up of chords, broken-chords and arpeggios. The development of the piano tone, now four times as robust, resonant and full of color as was the tone of the older instruments, is the cause of this change in the texture of music. Naturally then, since the broken-chord and arpeggio have become the material out of which most of our modern music is made, the broken-chord and arpeggio should therefore receive a considerable share of our practice. Scale study should precede the broken-chord and arpeggio, since the scale aids in establishing tonality and serves as excellent ear-training material. The broken-chord should also be employed for ear-training purposes both in major and minor keys.

The broken-chord should be taken up for serious practice material about the time the student reaches the stage of advancement where he plays pieces such as Haydn's "Allegretto" in A Major, Sidney Smith's "Mountain Stream," and the études by Duvernoy Op. 120. Suppose we have reached Etude No. 4 in Duvernoy Op. 120, the first six measures of which are:

The teacher might show the student how lightly and gracefully the first few measures of this étude can be played. At once a necessity for practice has been established. For the pupil readily sees that his own attempts are awkward, are anything but harp-like in their effect.



It is always preferable to begin broken-chord through the a tuneless or gracefully written étude, or piece, and through the dry method of using one broken-chord form after another, practiced through the keys. This, it is well to use the broken-chords through the keys, for the student should become acquainted with the key tracks and fingerings of the various chords, but not to the extent of hours of practice on these dry forms alone. Much better results will come from using passages from études and pieces. The étude has unity, completeness, and is graceful and tuneful, so that even the student can hear it. It far more inspiration than the étude caracoles. To do this, the student should use the dry broken-chord forms for ear-training, and the various keys. Returning once more to Duvernoy Op. 120, No. 4, we find that it offers, in the right hand, the following broken chords:



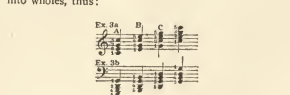
See First the Chief Cause of Any Difficulty

Difficulties are principally of two kinds, viz. lateral-disjunctive movements (spacing the fingers over the right and left hands, for example), and dynamic (striking the keys to produce tone). The first and chief difficulty in the foregoing passage obviously lies in getting the fingers over the proper

keys at the right time. Having found the cause, then we should at once set about to eliminate it. One of the most fundamental principles in all the work of the pianist is to "proceed from the whole to the parts." The painter puts in the background before the details, the sculptor blocks out his figure first and then adds the finer touches, and the architect works along the same plan. About the only people who do not use this plan are the numerous piano teachers.

Spacing Exercises Should Be the First Practice

Returning to Ex. 1, let us collect these isolated parts into wholes, thus:



Place the fingers unconstrainedly over the keys at (a) Ex. 3 in such a manner that the finger tips touch the surface of each key in the chord. As soon as this is accomplished, look ahead and form in the mind the exact finger-spacing—motion for the next chord at (b). As soon as the new position is accurately fixed in the mind, strike into a soft, but crisp tone, the keys under the fingers at (a), and in the very same instant move the playing-mechanism so that the fingers are brought accurately over the keys in the new position at (b). Use an elastic, springy weight pressure touch in performing these exercises. Next, fix in the mind the position for (c), and then striking the tones at (b) into tone, spring quickly over the keys at (a). Proceed in this manner as far as the passage demands and then return. Next, practice the left-hand part in the same manner.

We are told in James' Psychology that even though a task may be very complicated and very difficult, yet by attention and deliberation in the initial stage, after a few repetitions, the task will move more easily; with continued repetitions, the task will move semi-mechanically, and, given sufficient careful repetitions, the task will be performed with practically no consciousness, as we say, automatically. The conditions are simple, viz.: Think, proceed slowly, and make no mistakes in the initial stage.

The Real Basis of Technique

Technic is the training of nerve-lines between nerve centers—the brain being one, the principal center, while any muscle in the playing mechanism is the other. The most natural question next is: How can one train a nerve-line? A well-known psychologist answers the question for us in these words: "The cleanness, permanence and quickness with which a nerve-line can be trained is in proportion to the attention and concentration brought to bear upon it." Interest deepens attention; therefore it is plain to see that the practice of using passages from pieces has an advantage over the dry routine practice of the broken-chord. The interest is the mother of Attention, and Attention is the mother of Habit; therefore, if one wishes Habit (or a responsive nerve-line), he should secure both the mother and the grandmother."

Attention an Important Factor

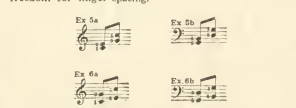
Attention is dissipated if one tries to hold it upon one thing or upon one manner of practice for too long a period. The desirability of changing the mind to new patterns (always retaining the same finger habits) or nerve-lines are not developed when attention lags. It is very difficult to hold the attention to a black dot on a white wall, but if one looks at the dot from various aspects, for example, how it is from the floor, the ceiling, the window casement, at what angle is it from the eye, etc., etc., the attention can be

held for a considerable period, even on an uninteresting black dot. Practicing a passage always in the same way is quite parallel to trying to hold the mind on the isolated black dot; in order to hold the attention, one must continually vary the practice material, or, as was suggested in reference to the dot, look at the passage in ever changing aspects.

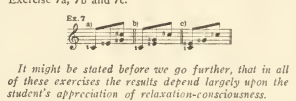
Let us therefore practice on Exercises 2A and 2B using a few moments, but fill those moments with consuming attention and painstaking accuracy. We will continue to change the figure (always retaining the identical fingering) so that the mind will be issuing new orders



over the nerve-lines, never remaining on one figure longer than a moment or two. (See Exercises 4 A, B, C, D.) Always use a small swinging arm motion, which will furnish power to tone, thereby allowing perfect freedom for finger-spacing.



Each passage in both left and right hand may also be practiced by further breaking up the chord as at Exercise 7A, 7B and 7C.



It might be stated before we go further, that in all of these exercises the results depend largely upon the student's appreciation of relaxation-consciousness.

Of the two sets of muscles mentioned a moment ago, viz., the striking muscles only, and since these muscles are used for spacing, and, second, the muscles which strike the keys, the latter are the more important. When one works with this one set of muscles, the task would be easy, indeed, but as a matter of fact, in playing the broken-chord, the two sets of muscles must be employed. It will be perfectly obvious that the more strenuously or violently the striking muscles are used from the knuckle joint (the same joint, or pivot from which the fingers are moved), the more will be the force with the spacing-muscles. It will be equally obvious that the more lightly the striking muscles are used, the less will be the interference with the spacing-muscles, and, consequently, the more perfect will be the result.

(Friction is the consideration, which all mechanics hold as the greatest friction to be regarded as a minimum, and amount of fuel required.)

Exercises for Finger Articulation

Since, therefore, the spacing muscles in our task have been comparatively well developed, and since the striking muscles must be included in the process, let us proceed to other means of training the fingers. We will assist the fingers in giving clear and accurate articulation to the already perfected broken-chord forms. Such "Consistent Exercises" would naturally consist of small up and down motions, for example, how it is from the floor, the ceiling, the window casement, at what angle is it from the eye, etc., etc., the attention can be

The Proper Understanding of the Style of Several Master Composers

By the Distinguished Spanish Pianist

SEÑOR ALBERTO JONÁS

FRANCIS LIST

In his *Portraits of Composers*, Saint-Saëns writes: "It is difficult to relate fully what the brilliancy and magic prestige the name of Liszt appeared to the young musicians of the early Imperial epoch. A name so strange for us Frenchmen—sharp and hissing, like a sword that cleaved the air; traversed by its electric zig-zag as if by a flash of lightning. The artist and the man seemed to belong to the realm of legend. Most of the pieces which he had published seemed impossible of execution for anyone else but himself, and they were so in truth, according to the antiquated method which prescribed immobility—the elbows kept at all times near the body, and with a limited action of fingers and of arms."

"The influence of Liszt on the destinies of the piano has been immense; I see nothing that can compare with it, except the revolution accomplished by Victor Hugo in the mechanism of the French language. It is more potent than the influence exercised by Paganini in the playing of the violin."

In order to be a good Liszt player the technic must be first of all brilliant, that is to say the pianist must have fingers strong enough to give a forceful articulation to the most rapid runs, arpeggios, etc. The demands made on the technic are of the very highest. Liszt, like Chopin, revolutionized technic, and especially the manner of playing. The words "freedom" and "opportunity" best characterize his style. Every device of dynamics and agogics is here at one command. Rubato, forcefulness, strict time, elastic time, lightness, massiness, organ-like, and orchestral-like adaptations, they are all to be employed.

The alternate use of the hands in the execution of trills, scales, thirds, fourths, sixths and octaves reaches with Liszt a height of technical usefulness, brilliancy and display.

The scholastic player seldom does justice to the compositions of Liszt. Temperament, fire, passion, imagination, courage, daring are needed here.

The sweeping brilliancy needed in the reproduction of Liszt's Rhapsodies is only to be expected from mature players, from real virtuosi; it may, however, slumber, or be openly conspicuous in the student's hands, and it is with the teacher to awaken or strengthen and develop it.

Johannes Brahms

In his piano works looms up a technic for which Czerny's exercises and Chopin's Etudes are no sufficient

cient preparation. It is at times massive, like Schumann's, but laid out on far broader basis. He often uses arpeggios and technical devices exceeding the stretch of an octave, but unlike Chopin's, they are orchestral, not simply pianistic.

His Variations on a theme of Händel, and especially his two books of Variations on a theme of Paganini require a titanic technic, and consummate musicianship. Germans are fond of saying that only a German can play well Brahms. I have never been able to acknowledge the correctness of this sweeping assertion. Brahms' music, to be sure, like Schumann's, reposes on "German" ground, and his melodies also have a folk-like character. He certainly is more robust, at times gruffer, less tractable than Schumann. Sound these reasons for the German belief that only they can truly understand and play Brahms? I do not think so. Brahms, while essentially germanic, discovers often in his music a definiteness and versatility which may be traced to the direct influence of Chopin.

I have never heard the Paganini—Brahms Variations better played than by Ferruccio Busoni, an Italian.

To play Brahms with breath, strength and virility are needed; also great tenderness. To play his works with an exaggerated tempo rubato or with the tentativeness consistent with a Nocturne of Field or a waltz of Chopin is a glaring error of style as executing a trill of Ramauz with alternate hand. Yet Brahms can sing of sweetness and softness. His Wigmore, his Capriccio in B minor are eloquent specimens. The real Brahms however is he of the Sonata Op. 5, of the Intermezzo, of the Rhapsodies, of the Ballades, of Variations mentioned before. To do justice to them is to be, not only an accomplished technician, but a musician as well.

Anton Rubinstein

Although he was one of the two greatest piano virtuosos of the world has known yet as a composer he has brought innovations and amendments. Yet he has written for the piano so many works that form part of the standard, and now classic, repertoire of the pianist that a few words about his style is necessary.

Rubinstein is an enormous tone, by which is not meant strength when hitting the keys, but the natural volume and intensity of tone when playing a simple melody. He was fond of displaying this gift (which is not to be confused with loudness) and this should be kept in mind when we play his *Melodie* in F

major, his *Romance* in E-flat, the *Barcarolle*, the second movement of his piano concerto in D minor.

Besides fullness of tone in "singing" his style requires marked fire, but he is not a fire of mere expression. Rubinstein, despite his fire, is not a cosmopolitanism (he humorously complained that the Russians considered him a German, and the German called him a Russian) was essentially a Russian, and his music bears up the wild impetuosity that characterizes the slavic race. Witness his *Concerto in D minor*, his *Legisla*, *Trot de Cavallerie*, and many other compositions.

Saint-Saëns

Is one of the best composers, as well as pianists, that France has had. To close the list of names of the great musicians who have written for the piano without mentioning him, who has done so much for spreading, both through the pen and through his own playing, the admirable qualities of the French School, is not possible.

Saint-Saëns is, indeed, a worthy representative of a school that has ever stood for purity in writing and in playing. His style is never dramatic, but singularly elegant and evidencing the consummate musicianship that characterizes all the French School, is not possible.

His concertos will ever form part of the classical repertoire, especially those in C minor and in G minor. A highly cultivated technic is needed to play them. His light, rapid waltzes, delectable staccatos, flutist-like octaves, and, above all, elegant and simple.

The agogic treatment is to be very strict. I have often heard him play and conduct the orchestra in private recitals. His adherence to an absolutely strict tempo, throughout the entire composition (even in such a fanciful work as his *Danse Macabre*) was, however, considerable. He was never, in his *Etude en Forme de Polka* (Etude in form of waltz).

A few words remain to be said. The school of the so-called "modern" school, which is in every way a misnomer.

The piano compositions of Debussy, Ravel, Stradinsky, Schönberg, to cite only these, aim at tone color, at a certain atmosphere, but not at the technical development of musical ideas. The whole is a succession of augmented fifths and other characteristics of the school are all given up to the formation of tone color and of atmosphere.

play the Chromatic Scale loudly for about two octaves. Listen to the sounds coming from the string whose damper you are holding up. You will hear a distinct chord. This chord has been produced by what is called sympathetic vibration. This is the basis of the Harmonic System. The sounds you hear coming from this string are called Harmonics and are at measured distance from one another. Intervals are counted upwards—from left to right—and indistinctly—that is, you must include both notes in your count. A major diatonic scale is a succession of eight notes at a distance of either a whole step or half a step apart. A whole step is as large as two half steps. If you start on any note on the piano and observe that from the first note to the second there is a whole step—from the second to the third, a whole step—from the third to fourth, a half step—from fourth to fifth, a whole step—from fifth to sixth, a whole step—from sixth to seventh, a whole step—and from seventh to eighth a half step—you will be playing a major diatonic scale. There are only twelve such scales on the piano, because one scale can begin on each of the twelve different keys on the piano.

The first note of each scale is called the Tonic, and if you count up five notes from the tonic (counting that as the first), and play the first and the fifth together, you will hear the interval called a fifth. The first and second notes of the scale give a third, and the first and third make a third, and so on with all the notes of the scale. But you make no difference with what note of the scale you begin; from that note to the next above will be a second, and from that note to whichever one of the eight notes of the scale you choose to start.

If you begin on the sixth note of any major scale and play a whole step—second to third, third to fourth, fourth to fifth, whole step—fifth to sixth, half step—sixth to seventh, whole step—and a half—seventh to eighth, half step—the scale is termed a minor scale. The sixth note of the scale, the sixth note of which you took for a start.

This relative minor scale always begins on the sixth note of the major scale. You will find that all its notes are the same as the major scale, except the seventh of the minor scale, which is raised a half step or semi-tone. And the number of sharps or flats in the signature is always the same as the major scale.

The Parallel Minor Scale is formed of notes at the same distance from one another as the Relative Minor, but instead of starting on the sixth note of the major scale, you must start on the tonic.

The reason there are fifteen different major scales in the Scale Book and only twelve in the minor scale book is that three of these twelve scales can be written in two ways. They are B, with five sharps, and C flat (which is the same note on the piano as B) with seven flats; C sharp with seven sharps, and D with five flats; and F sharp with six sharps, and G flat with six flats.

There are several different forms of the minor scale, but the one you will use is called the Harmonic Minor and is the most important.

How to Memorize

Music may be memorized in three ways—by sound, by sight and by touch; or by the ear, the eye and the finger.

We may visualize the printed notes, or the keys to be played on the piano, or the fingers may play the notes mechanically. But visualization should not be practiced without hearing the sound mentally at the same time.

All methods of memorizing will be greatly strengthened by a knowledge of harmony and all piano students ought to study harmony; in fact, it should be taught in the public schools to the young pupils. A knowledge of harmony enables one to memorize not only things familiar with one's ear, but also to gain the power to grasp whole passages at a glance, passages which would take us hours to memorize without such a knowledge.

Harmony brings order out of chaos and confers on us an independent memory by giving us the power to analyze every piece we wish to learn by heart.

The majority of students simply play a piece over and over again from the music until they can play it by heart. This is not only a great waste of time, but you will not be sure of it even after it has been so memorized.

The ear memory needs to be helped either by visualization, or by harmony, for the touch memory is the most unreliable thing in the world.

Begin the study of visualization with a short, easy piece which can be already played correctly, and you will be astonished to find how quickly you can learn

to visualize, and how much this power will help you in your studies in all other branches of knowledge.

It helps to focus the mind in a wonderful manner and can be practiced while riding in the cars or in any spare moment.

How to Practice

So much time is wasted by bright, ambitious students before they learn what sort of practice produces the best results, that these few hints may prove of great value to those who will put them to the test.

The first thing to be done is to make sure of the key and impress it on the mind, so that if you happen to be asked you can reply without hesitation; then find the time and practice slowly counting aloud until you are certain of the correct accents. Never leave a passage until you feel you have made progress with it even though you have to go over it a hundred times. Practice technical exercises twenty or thirty times slowly, counting aloud and do not attempt to play

fast until you are certain of every note and the finger for it.

If you have a page of a new piece to learn, play it over a few times slowly until you have a good idea of it and then begin to master the difficult passages, counting aloud and making quite sure of the correct fingering. One hour's practice in the morning is worth two hours' work in the afternoon and one hour every day is worth three hours every other day.

Never practice when you are tired. Remember that your success depends largely on your good health and sometimes an out of door game or a walk will bring you more progress than an hour's work at the piano. A good education is a very important factor in a pianist's success and he should not only study hard at school, but should read the best books, so that the intellect and the heart may be equally developed, for music is the expression of human feeling and technique alone will never make you a successful pianist.

Correct Position at the Piano Keyboard

(Continued from page 201)

J. L. ERB

ANY discussion of technical or mechanical matters in connection with the teaching of music must keep in mind the principle that technical and mechanical perfection are simply means to an end; therefore, there can be no obvious or no hard and fast rule to which all must conform or fail of artistic achievement.

The position at the piano is, therefore, conditioned first by the physical equipment of the player. It would be foolish to demand the same position identically for all, but the performer and the student should endeavor to take the same kind of action from the person with long slender fingers and the one with a short stubby hand. However, a few fundamental conditions need to be observed in order that piano playing may be efficient.

First the stool or chair should be high enough so that, with the arms hanging freely from the shoulders, the elbows should be little, if at all, higher than the level of the keys. Any other position is likely either to cramp the wrist or detract from the freest possible action.

The seat should be far enough back from the keyboard that the performer may freely move with both hands from one end of the instrument to the other; but the hands should be held in such a position that the appearance which is not in any sense necessary and is surely not beautiful.

As for the hand shape while playing, it would be foolish to insist upon an absolute formula; though it is safe to suggest that the knuckles of the four fingers are at all times form a line parallel with the edge of the keys. Momentary deviation, it is true, must be made to accommodate rapid shifts, but undoubtedly the normal position of the hand is to be held firm.

Muscles which are contracted when they should be relaxed are doubly dangerous; first, because they interfere with properly carrying out those motions which the performer desires to make and, second, because they introduce by their interference serious fatigue which may under particularly unfavorable circumstances result in serious permanent conditions.

While holding rather definite views in the matter, yet, observation and experience with many keyboard performers have led the writer to feel that there is no one right way of finger and hand and wrist action, all, or most of which may be used by the performer. The performer is free to vary his position. Moreover, the person whose hands are better suited to the performance of some particular composition. Certainly there are great artists whose technique is so different from the average that every type of technique which has ever been advocated, and more besides, may be used by them. The use of technique, to be worth considering, must result in maximum elasticity and endurance to stand the mind, and in the present day piano performance, there is still an inhibition for individuals who are not free for absolute flexibility of the wrist, nor yet for that freedom of the arm and shoulder muscles which is possible in the rapid shifting and the application of muscular weight which so characterizes modern piano playing.

CARL W. GRIMM

THE correct position at the piano depends above all upon a proper chair for the individual player. All players can not sit on the same kind of chair. A concert pianist has his own chair shipped with him, piano, thus avoiding all fidgeting on the platform with a chair uncomfortably high or low. Piano playing, to be perfect, must to a great extent be automatic and the result of acquired habit; consequently, if the hands have to readjust their measurement of distances, because of a change in the position of the chair, there cannot be any feeling of security.

A natural and graceful position is a habit that is only acquired by careful training and self-study. All piano keyboards are not made of uniform height. Furthermore, there are still greater differences in performers as regards length of arms, trunk and lower limbs. It stands to reason, therefore, that what the tools a player applies to the instrument, should be placed in the position most advantageous for controlling the speed of fingers and producing the greatest variety of effects. The proper place for the player is in front of the middle of the keyboard. (For duets I advocate "middle C" as the imaginary boundary line between the two players.) The distance from the keyboard is easily decided by each player by placing his hands on the black keys and the middle of the keyboard with the elbows touching the front of the body. A player who requires eyeglasses should get them so as to be able to have the seat at proper distance from the piano.

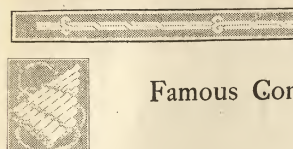
A level position of the back of the hand is really the normal one, and is gained by having the forearm form a straight line from the elbow to the second finger joint. The wrist is then neither too high (in which case the arm would be too rigid) nor too low (in which case the arm would cause the arm to pull down the fingers). The fingers should be held in the position most comfortable for the knuckle joints. Of course, the knuckle joints are not so desired to effect the fundamental position. The hand should be held in such a position that the fingers are held firm while the hand moves lightly from the keys. The wrist is held firm, the hand depends ultimately upon the effect desired. The hand should be erect, the back straight, the head held in perfect freedom of movement does not permit the player to depend upon the position of the head. The position of the body toward the piano gives freedom to arm movement, but it is unadvisable to hold the head too low as to give the impression of trying to play with the head.

The best seat is one that is square and firm, although in our music studies we are constrained to use those adjustable but abominable revolving stools. Why don't manufacturers make adjustable square stools? Benches form attractive looking pieces of furniture, especially when highly polished and covered with fancy scarfs, but they are a nuisance because they are not adjustable to proper height. The feet should be placed on either side of the pedals. Children who cannot reach the floor should have a footstool placed just in front of the pedals.

A proper chair is an absolute necessity for the correct position at the piano.

THE ETUDE

THE ETUDE



WHEN Hans Richter decided to make conducting his life work he took the radical step of burning all the manuscripts of his compositions—and incidentally making a good cup of coffee over the flames. He believed that a composer was too narrow to become a good conductor, since he would be apt to overrate his own style and underestimate other schools.

The same limitation applies to composers when they strive to become critics. With a few exceptions, their outlook has been decidedly biased; and their bickering often remind one of the celebrated dialogue between the pot and the kettle with regard to drawing the color line.

A favorite method of starting a hue and cry has been a general attack on everything contemporaneous, combined with indiscriminate praise of the "good old times." This is not a new idea, however; and we may find the eminent theorist, Jean de Muris, making use of it somewhere around the year 1325. In his *Spectrum Musicarum*, written at that time, he goes directly to the point in the "To-day may do strive to gloss over their lack of skill by silly assertions. These, they cry, are the new methods of discarding the new concords. However, they grievously offend thereby both the hearing and the understanding of such as be skilled to judge of minor defects."

The rise of opera, after 1600, and the existence of the new harmonic school before the older contrapuntal music, was the cause of a high degree of acrimony. The composer Arturo Schmitt, in his *History of Music*, the other Florentine pioneers, ended by becoming extremely bitter against the new style of composition. But, on the whole, there was less friction at this period than might have been expected. The new school of the music-drama type had been felt for some time, and many earlier composers had been working toward this goal without realizing it.

Benjamin Franklin's Attitude

A celebrated American champion of the "good old days" theory was Benjamin Franklin, whose versatile genius showed itself in so many fields. One would think that his sojourn in Paris, as minister from the Colonies, would have given him an advanced musical taste; but in later years he always claimed that music had had the direct stimulus of creating his taste for his earlier days. A glance at the programs of the time, as given in Sonneck's excellent work on "Early Concert Life in America," does not seem to indicate any radical change in American taste during the last quarter of the eighteenth century. Haydn, Stamitz, Vranitzky and others of the early symphonic school continued to keep their names on the list. Perhaps someone had victimized Franklin by taking him to hear the involved work by the rising young Beethoven, who began his very first symphony in the wrong key, and who had been so independent during his student days that his teacher, Haydn, had called this "The Great Mozart." On such occasions the cause of Franklin's attitude is not very clear; but he certainly put himself on record as opposed to existing conditions.

Among the early composers, rivalry often took the form of a competitive contest. On such occasions the two protagonists were given free rein to display their abilities, with the proviso that their blows should be directed at the keyboard and not at each other. One of the most widely known of such affairs was a harpsichord duel between the great Bach and the Frenchman Marchand. The schools of these two were different enough; for Bach represented all that was best in counterpoint, while Marchand wrote in a rather trivial, over-ornate style, and once boasted that he could put an embellishment on every note of a piece. The keyboard encounter did not take place in this case, for Marchand, coming unsummoned to where he could overrule Bach, was overruled by the latter's genius that he decamped at once.

A famous competition that did materialize occurred between Handel and Domenico Scarlatti, at Rome. Honors were about even on the harpsichord; but when

Famous Conflicts Between Celebrated Musicians

By ARTHUR ELSON

it came to organ playing Scarlatti was so overshadowed that in after life he would cross himself, in token of reverence, whenever Handel's name was mentioned. Handel's operatic rivalry with Bononcini was largely a business matter. But there was a difference in the value of the schools also, and many of the Handelian numbers still survive, even though the operas themselves are obsolete because of their conventionality of form. Dean Swift referred to this controversy in the well-known lines,

"Some say, compared to Bononcini,
That Mythen Handel's but a ninny;
Others aver that he, to Handel,
Is scarcely fit to hold a candle.
Strange that such difference there should be
'Twa Tweedledums and Tweedledees."

Handel was finally forced to leave opera, but we may be thankful for this, as it led to the composition of his great oratorios.

Handel and Gluck

Gluck was another composer who came in for strictures uttered by Handel. Here, at last, the old order was changing and yielding place to new; for though Handel's works were greater in their way, Gluck's musical methods led to a more true development of dramatic fitness in opera. Handel said of Gluck, "He knows no more counterpoint than my cat." There were two considerations, however, which robbed this shaft of much of its sting. In the first place counterpoint was not a prime requisite of opera, which demanded a freer style of utterance; and in the second place, Handel's cock, Walz, was a musician of some attainments himself.

Purcell was another composer whom Handel failed utterly to appreciate.

The value of Gluck's operatic theories was tested in his controversy with Piccini in Paris. Piccini, a composer cared for a quarrel, but, like two small boys egged on by their comrades, they were forced into the contest by the acrimony of their respective followers. Piccini, a good composer of the conventional Italian sort, but the resulting success of his rival has given him an undeserved bad name in musical history. Both composers were given the same libretto, *Iphigénie en Tauris*, but Gluck's setting was incomparably the better. He showed great dramatic power. To the end of his life, his prima donna, having lived well but not wisely, appeared in a noticeably intoxicated condition, and Sophie Arnould, heroine of the Gluck *première*, brought the occurrence into still more public publicity by remarking, "This is not Iphigénie in Tauris, but Iphigénie in Champagne!"

Mozart's Ungrateful Patrons

Mozart's troubles resulted chiefly from the selfishness of his churchly or royal patrons, the Archbishop of Salzburg, meaning him like the veriest lackey, while the Austrian Emperor did very little for him in Vienna. Mozart's chief bugbear among musicians seemed to be Abt Vogler, whom he regarded as an absolute charlatan. But Vogler produced at least two famous pupils, Weber and Meyerbeer, both of whom he grounded quite thoroughly in fugal work, so that he deserves some recognition, even though Browning's great poem, "Abt Vogler," might have been wreathed about some more staid, but less gifted, and less genial, figure.

Beethoven, with all his greatness and breadth of ideas, was not a master of controversy. Thus, when his cook brought back some rather doubtful fowl from the market, he could think of no better punishment than to stand over the bird and fondle it with the offending spoon. In the field of music Beethoven was an easy prey for the witty shafts of the mercenary Weber, to whose humor Beethoven could never be overcome by his profound profanity.

Weber's most striking sarcasm at the greater master's expense was brought about by the latter's *Fourth Symphony*. Beethoven was always trying to find new capabilities for the orchestral instruments, and he used

them wonderfully well for the most part. But at the end of the work in question is a very rapid passage for the strings, whenever Handel's name is mentioned, but a blur of sound. Weber paid his respects to this, in the "Cecilia" magazine, by picturing an indignation meeting held by the instruments, which he described as coming to life when the audience had left the concert hall. After several instruments had aired their grievances against the wild young composer who made them work so hard, the contrabass arose gravely, and remarked, "You may have your little troubles, but what about me? Instead of letting me move along with the quiet dignity that befits my size and station, this wretched composer makes me jump and skip about in the craziest way, just as if I were a giddy young violin." At this the instruments burst into angry tut-tutts, which caused such a din that the janitor overheard the noise and entered the hall to find what was the trouble. On learning of the cause he ordered the instruments to stop their noise at once or he would get Mr. Beethoven to write another symphony for them. This bustled the disturbance instantly, for all the instruments became mute with terror.

This skit caused Beethoven to write a lot of scurrilous abuse on the margin of the page on which it appeared, but it did not prevent him from using rapid contrabass passages again, or from making his next symphony, the glorious Fifth, a work of consummate genius. Neither did this dispute prevent Beethoven from extolling Weber's great opera, *Der Freischütz*, and stating that such a work deserved its success far more than the popular, but very trivial "Italian singing" of the period.

The "Italian Sing-Song"

This "Italian sing-song," incidentally, was furnished by Rossini and his compeers because it supplied a means by which Rossini could settle his accounts, and felt the stimulus of higher ideals, and composed his *William Tell* in a far more artistic style than he had used before.

Cherubini, who had been a leader of French grand opera, was another caustic individual, who could condense much sarcasm into a short phrase. Thus when Berlioz became one of his pupils at the Paris Conservatory, he expressed his disgust at the young student's radical work, "Nix verstiht!" on the manuscript. Berlioz, too, came in for a share of Cherubini's criticism. After a tremendously successful performance of one of Berlioz's early works, Cherubini said to him, "You ought to be ashamed of such a success." This remark, however, had a good effect; for Berlioz began to take his art more seriously, and produced a much more deserving work in *Dama e Cavalier*.

In the romantic period, Mendelssohn and Schumann became rivals in many ways. Of the two, Schumann now stands as the broader nature; for in his "Zeit-schrift," he wrote discerning articles that brought recognition to many budding geniuses. Mendelssohn did not openly attack Schumann; but he let his English admirers do so, when a word of expostulation would have stopped them. Thus Chorley was especially bitter against Schumann; while another critic spoke of his music as "the broken crockery school."

Meyerbeer was the object of an early eulogy from Wagner, whom he befriended while the latter was struggling in Paris. Later, Wagner went to the other extreme, and abused Meyerbeer roundly, calling him a "Jew banker to whom it has occurred to write operas," and various other impolite things. Coming from Wagner, this savored of ingratitude; yet Meyerbeer, who had been a great success in the highest sense, and even the great Schumann accused him of "going over to the circus."

But if Wagner abused others, he certainly received the same measure in return; for nearly everyone in the musical world turned against him at one time or another. The controversies over the Wagnerian music-dramas are now matters of history, from the dispute with the Paris Jockey Club over a ballet in *Tann-*

Leschetizky's Great Secret

The playing of Leschetizky's famous pupils, Paderewski, Gabrilowitch, and others, is characterized by especially beautiful tone. How he secured this is to be told in the May issue by his sensationaly successful pupil, Ethel Leginska, wh-m Leschetizky taught for years without asking a tuition fee. Your piano-loving friends shoud know of this coming ETUDE feature.

haister to the performances of *Parisität* in other places besides Bayreuth without Mme. Wagner's permission, and the present attempts to suppress Wagner's music entirely.

Among the many volumes of Wagnerian literature that have resulted, one of the most interesting is a French collection, by Jean Grand-Carteret, showing Wagner in caricature; and we may see from the variety of these lampoons, as well as from their number, how fiercely the contest raged during Wagner's later life. In these pictures, for example, the composer was shown as attacking the human ear with smaller and chisel, as conducting an orchestra of drums and cannon, as wishing to add brasses to the celestial harps, and so forth. The critics were depicted as avenging furies pursuing him through life, only to proper Valkyrie dimensions; applicants had to wear an endurance test by listening to kettledrums and bass trumpets while in the gym, gymnastic training consisted of throwing missiles at a target representing Wagner's enemies and religious exercises were to be held only in praise of Wotan.

The early performances of *Tannhäuser* aroused the ire of critics and musicians in many other places besides Paris. Thus the *London Times* called the overture "at best but a commonplace display of noise and extravagance;" a Frankfurt critic predicted that this music of the future would speedily become a thing of the past; while Moritz Hauptmann, a German "quite atrocious, incredibly awkward in construction, long, and tedious." Now, of course, it is a familiar classic on operatic, symphonic, and even pop-concert stages.

The Dictionary of Impoliteness

A curiosity in criticism is the so-called "Wörterbuch der Unhöflichkeit," or Dictionary of Impoliteness. This consists of a collection of hostile remarks of Wagner and his music, arranged alphabetically by subjects. The composer is called the hankam of modern art; *Lohengrin* is defined as musical chaos; the Nibelungen dramas are called circus comedies; Heinrich Heine termed the *Meistersinger* act the "Wagnerian Hanslick spot of the *Prelude* to it as "blood-dripping." In this connection one cannot refrain from quoting a non-musician—John Ruskin. Though known as a writer on art, he has posed as a musical critic; but the following opinions on the *Meistersinger* turned that pose into something of an expose: "Of all the bête, dumb, blundering, baloon-headed stuff I ever saw on a human stage, that thing last night—as far as the story and the acting went, and of all the affected, soulless, senseless, beginningless, endless, topless, bottomless, topsy-turvy, tuneless, scranmel-piepiet, tonge-and-bonnet doggerel of I ever endured the deadliness of the horse blocks! This thing of nothing was the deadliest as far as its sounds went. I never was so relieved, so far as I can remember, in my life, by the stopping of any sound, not excepting pitiful whistles, as I was by the cessation of the composer's following; even the serenaders caricatured was a rest after. As for the great *Lied*, I never made out where it began or where it ended, but by the fellow's coming off the horse blocks! This criticism is certainly "going some" when one remembers that it applies to a work that many musicians consider the greatest opera in existence.

Next, whose daughter Wagner called with, found his large orchestral works treated with neglect rather than antagonism; and he was content to let his famous son-in-law preempt the family laurels in composition. "I have shown Wagner all horrors of music, and yet his great efforts from Liszt; but this was done with the latter's sanction. Thus at a Bayreuth rehearsal, Wagner once said, 'Here, papa, is one of your themes.' "So much the better," replied Liszt, "the public will be hearing it now." Liszt's symphonic poems came into their own very slowly, but they are now appreciated as great masterpieces.

The most caustic of all musicians in his criticism of others was undoubtedly Hans von Bülow, who seemed to take delight in being brusque. Once an acquaintance of earlier days, meeting him on the street, exclaimed, "I'll be the first to tell you, you're not a man, you're a beast," replied von Bülow, without stopping. Von Bülow hated Verdi's music with an intense hatred, and once let Milan just after arriving there for a proposed stay, because the papers said he came to see the Verdi Requiem, which was then being given. When in Boston during another trip, he met Rice, composer of the light opera, *Evangelina*. Since Rice was not a trained musician, but had indicated the tunes

originally by humming them to others, he was introduced as a man who had composed an opera without knowing anything about music. "I know another man who composes opera without knowing anything about music," responded von Bülow; "his name is Verdi." But in later years von Bülow frankly recognized the artistic advance that Verdi made when he composed *Aida*.

Brahms' Struggle

Brahms was classed by von Bülow as one of the three great I's who led all music—"I like it, I hate it, I know it." Brahms the Son, and Brahms the Holy Ghost." But not all musicians agreed with this estimate. Brahms worked in the classical field of symphonic and sonata form, with logical development. He had the gift of smaller and chisel, as conducting an orchestra of drums and cannon, as wishing to add brasses to the celestial harps, and so forth. The critics were depicted as avenging furies pursuing him through life, only to proper Valkyrie dimensions; applicants had to wear an endurance test by listening to kettledrums and bass trumpets while in the gym, gymnastic training consisted of throwing missiles at a target representing Wagner's enemies and religious exercises were to be held only in praise of Wotan.

When Bruckner finally won his way from obscure poverty to imperial recognition, the Emperor inquired that favor he could do for the composer, and Bruckner asked earnestly, "Won't you please make Mr. Hanslick stop writing about me?"

France has recently been the scene of much controversy, because of the advanced harmonies and modernism of Messiaen, Satie, and Debussy. The conservatives speak of these harmonies as "cerebral music," and Gounod once called Franck the apotheosis of prosiness; while the radicals rate their predecessors as dull. The modernists exult in this, which means to them a certain delicacy of effect. They attack no less a master than Beethoven for lack of it; while they seem totally at odds with the robust enthusiasm of Schumann. Vincent Pindy once went so far as to say that no German's opinion about music was worth while—a statement manifestly absurd.

The French situation shows most excellently the limitations of opera as critics. No one will dispute the value of the modern French music, or the beauty of many of its better examples. Yet the charm of *Clair de Lune*, or the *Afternoon of a Faun*, or Satie's *Sonnets de la Rose-Croix*, should not obscure the greatness of Schumann's *Fantaisies*, or the *Études Symphoniques* for example. If we agree with the saying, "Many men, many minds," then the critic should certainly strive to see the good in all schools, and not let personal tastes mislead him into a limited view; while the composer, too often dwelling in a glass house, by no means immune from attack, should cease to be a personal storm as his fellows, and adopt the principle of "Live and let live."

Counting

By T. L. Rickaby

The general impression that counting is a bore, an additional burden and an unnecessary evil, might be removed if pupils understood just what counting was intended to do, and how much correct and artistic playing depended on it. Each measure has so many units of measurement. Correct counting makes these units the same length, whether one note, two, three or four notes go to each count. Time must be marked with the hands of a metronome, or by some other standing by the pupil as he practices. Few pupils have metronomes—still fewer can play by them—and not many are fortunate enough to have some one mark time for them, hence the necessity of learning to count for themselves. The teacher must count for and with the pupil until the habit is formed, and (and this is the most important consideration) until the feeling for rhythm is established. Pupils must be enough count to their playing. This serves no purpose whatever. The counting must flow along definitely, regularly, and incoherently, like the swinging pendulum of a clock, and the teacher must count. Audible counting is the chief, if not the only means of attaining accuracy so far as length of notes and measures is concerned, and of making the music intelligible rhythmically.

One successful teacher adopts the plan of giving pupils a certain amount of preparatory training in steady rhythmic counting, before playing, and again, tests them by having them count aloud to his playing.

Hands I Have Met

By Blanche Hammill

In the course of many years of music-teaching, my attention has been much drawn to the study of hands. Some I've found repellent and others fascinating, and not always fascinating in the same way. Some I've pitied and some I've loved and one pair I've inspired. There was a young married woman and, as I watched them on the piano keys, I could imagine them with a steady clutch choking the breath of life from my being. There was nothing in her face to indicate a disposition to ever commit such a deed, but her hands seemed to me to have been made solely for strangling purposes.

Memory brings to mind a pretty pair of hands, very dear and kissable whose owner, strange to say, wanted to be a nun, and was only prevented by the force of objection. Another pair seemed made for caressing, and I used to view them with delight; they were very capable hands, too, belonging to a sensible, capable girl. She has lately married and I hope she knows there are other pleasant uses for her hands besides work and piano-playing.

One young man had no little finger on his left hand and so I had to finger over scales and studies, etc., and I think I found his infirmity more of a nuisance than he did, as he was used to it. I have tried to teach short, fat, grouchy hands, but generally found their owners were gourmands and of the earth, earthy.

The hands that have been my pet aversion are the ones with long snaky fingers. The mother of such pupils invariably considers their hands just suited for the piano. But just as the long-eared girl is frequently awkward, so are such hands on the keyboard usually, and the long fingers seem to be in their own way. I find myself drawn to the hands that show they have toiled. The owners always are ashamed of them, and I have heard them say, "Why don't you tell me about the value of the Marthas in this world."

Restless Hands

One little boy, blind in one eye, has the most restless hands; when through his old lesson and while I am selecting a new one, these busy hands are kicking through some favorite piece, and I have to stop.

But the hands that clutch at my heart and bring a tightness to my throat are those of a bright little girl whose baby hands grasped at hot stove the first day she walked alone. She was so quick to learn yet I gave her in a few lessons, for her crippled hands would never play. So scared and drawn, in spite of all that surgeons could do by skin-grafting. I hope that henceforth Life may be kind to her and when she grows to attractive womanhood and marries, as she undoubtedly will, that her husband will love her the more for her little married hands.

One young boy's hands used to give me the creeps. For they were hard and wrinkled, with the stiffest fingers, combined with the owner's cold, fishy-blue eyes and weak chin—well, I have enjoyed other lesson hours more.

Two auburn-haired sisters who once studied under my direction were of nervous temperament, and, during their lessons, the perspiration would drip from their fingertips and the keys would have to be frequently wiped. That alone, however, would not cause me to call them nervous, as I have a pupil now who has hands as warm with a more nervous temperament. But these sisters seemed to be such a state of excitement that I would find it communicating itself to me, in spite of my efforts to calm them and keep my hands steady.

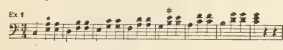
Many mothers have handed their children over to me with the statement that they were nervous and I have not found them so at all. The hands that have ordered my movements have ordered their own, and are usually slim and move around their own keys far more easily than with many a ticktock. How distractingly they scoot around when my day is full of duties and they crawl around when I am ill and my tasks must wait till another day. We seldom realize how important part those little black hands play in our life, ordering our time of rising and each duty throughout the day only to retire at night at their bidding. But the strongest hands are those of the blind, who, though invisible, completely control our destinies; kindly hands are they to some and bitterly cruel to others, but there is no escaping them for any of us.

THE ETUDE



(Would you knowingly get up before an audience and recite a piece of your own composition if you knew that from your lack of knowledge of the elements of the language it was very likely to be full of grammatical blunders? Would you send a book, a study in grammar, to a publisher with full errors in spelling and grammar? Surely not. Then you would want your musical composition to be faultless in sound and grammar. Professor Corder is a great musical grammarian. By reading his excellent

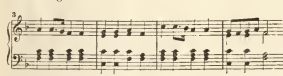
I have pointed out that the three chords of a key are insufficient for our needs when harmonizing, and that it is unsatisfactory to have the bass limited to three notes while the melody uses all notes freely. This want is relieved by the employment of inversions, that is, chords placed so that their Third is at the bottom.



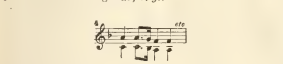
Play these and hear how nice they sound. Notice that those we have marked with an asterisk are slightly less pleasant and familiar than the others. This you might reasonably expect, because common chords are so entirely satisfactory on these particular notes. Observe, though, that the sub-dominant (4) can have either a common chord or an inversion upon it. But this is fortunate, for when we need to use bass notes 4 and 5 in succession one note can have a common chord and the other an inversion, thus avoiding ugly fifths.



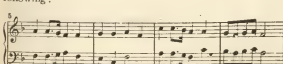
Pay observe that the accompaniments above given are what is called *broken harmony*, that is, the most important bass note played first and the middle notes played afterward in any order you like. We could even dispense with them altogether if we had a really good bass. To make a bass to a tune in such a way that it would be satisfactory without the chords being completed is a great step forward in musicianship, for it means that the bass notes must form almost as much a unit with the treble as the chords themselves. In the following accompaniment, though not objectionable, is rather meagre:



It would be much better if some of the chords were inverted. Try this and notice the improvement, which will be most marked when the interval between treble and bass becomes a sixth or a tenth (third). Then try making a bass (without filling up) which shall run in parallel sixths throughout; e. g.:



For two measures this would sound well, but then there is an ugly place. Next try tenths in the same way; this is also only good in places, the D's in the bass being unsatisfactory. Then observe carefully the following:



this, though only skeleton harmony, contains everything that the ear demands, and the only addition that

A Year in the Fundamentals of Musical Composition

How to Use Inversions, and What Part Writing Means

By the Distinguished Composer-Theorist
PROFESSOR FREDERICK CORDER
of the Royal Academy of Music, London, England

SECOND MONTH

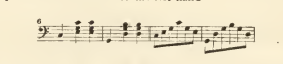
articles you can learn how to write music more grammatically. We do not pretend that these articles are all comprehensive; but we do believe that, with the use of common sense, and a little study, you will be able to write music through the use of practical books on Harmony and Theory. The publisher will be glad to advise you on the best books for their needs. Address your letter Corder Composition Series, THE ETUDE, Philadelphia, Pa.

could be made would be a middle C held or repeated throughout. The bass is as useful as the treble and the harmony indicated by it is quite satisfactory. It will be noticed that in the first version of this example there were short notes in the melody of which the harmony took no notice. You must have encountered this feature often enough in music; we shall investigate it later.

But now, how does one proceed in order to make a really nice first in one's mind? Why, one makes a rougher one first in one's mind, perhaps, just like example 1, and then realizing how dull these perpetual F's and C's are from a melodic point of view, one replaces them by other notes of the same chords which will run more smoothly. At first you think "I need a tonic chord in the first measure, and then a dominant chord" and so on, so down goes an F followed by a C and this by another F. Learn to regard these bass notes not as so many separate props to the tune, but as trying to be a tonic in themselves. The tonic chord notes in a horizontal aspect instead of merely a vertical one comes always as a new and strange concept to pianoforte players, but singers or violinists ought to take to it readily enough.

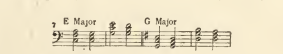
Writing music from this point of view is called part-writing, or counterpoint, and is essential when we have voices or more than one instrument to deal with. At first it is sufficient to know that, save at the cadences, the bass should always, for preference, make sometimes thirds and sometimes sixths with the treble. When once you can get your ear to hear the treble and bass notes melodically sounding together there will be little left to learn.

I wonder whether it will occur to you that in speaking of inversions I have only mentioned using the third of a chord as the bass note. It is not so clear, that since there are three notes to a common chord, there must be two inversions, the other having what was the first as a bass. Let us now examine the second inversion, which is a far less useful chord than the others, but I must remind you of a common feature in pianoforte music which is likely to cause confusion in your mind. When we write accompaniments like these for the left hand



there is no question of inversions. The bass of the whole bar is the first note only, and the rest are middle notes only. You will notice this easily enough if you play the same accompaniment with two hands instead of one, but in more elaborate arpeggio figures you are apt to ignore this important fact, the eye, as usual, misleads the ear.

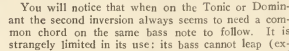
You will not write out a useless row of second inversions on all degrees of the scale, but confine myself to stating that, save on the tonic and the dominant



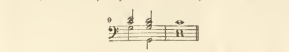
They sound so unsatisfactory as to be very seldom used. The second degree of the scale is, in fact, the only other note where this chord is ever found, and even here a first inversion would sound nicer.

to musicians, should remember that they are worthless unless the suggestions for drill are carried out. Therefore we urge that our readers go out after the articles seven times and then follow up the work by self-help courses in music through the use of practical books on Harmony and Theory. The publisher will be glad to advise you on the best books for their needs. Address your letter Corder Composition Series, THE ETUDE, Philadelphia, Pa.

You will notice that when on the Tonic or Dominant the second inversion always seems to need a common chord on the same bass note to follow. It is strangely limited in its use: its bass cannot leap (except, of course, an octave, or to another position of the same chord) and can hardly be approached other than by step. By far the most useful form in which it occurs is as the first of the three chords which form a full close, or perfect cadence, thus:

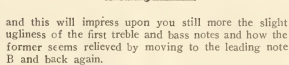


You will probably remember this useful trio of chords by *Three Blind Mice* and I cannot too earnestly advise you to play it again and again in every key, major and minor. You can vary it by changing the treble to



and this will impress upon you still more the slight ugliness of the first treble and bass notes and how the former seems relieved by moving to the leading note B and back again.

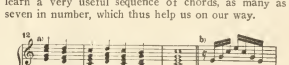
The first chord is not generally reckoned as an actual part of the cadence (although we have considered it so here) because all melodies do not end with notes against which it would fit. A rising cadence, for instance, like



would not admit of it, and there are others. So it is better to consider just the first two, the tonic and the cadence and the very usual series of chords which immediately precede them as "cadential," or "chords leading up to the cadence." And by degrees you will, I hope, be able to use these useful sequences of chords, as many as seven in number, which thus help us on our way.

Play these with the right part both as a, and as b, or in any other way you can think of, and in all keys, major and minor, until they become thoroughly familiar.

The most important thing to notice about this cadential second inversion (I wish we could find a less clumsy name for it) is that it must come on a strong beat, as the measure on the first 2 in 2 time, on the first beat of 3 in 4, or on the first or third in 4 time, or second in 3 time, and on the first or third in 4 time. Indeed, it is one of our chief guides for knowing how to determine the bar-lines in a piece of music. Where



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this chord comes must be the strongest accent, save the last; so, with these two you can always determine the time of a piece, and, by working backward, find what part of the measure it begins on. Curiously enough this cannot be known otherwise, for the first strong accent is just as likely to be the third of four as it is to be the first. The close observer may be surprised to find how careless and vague composers, even the greatest, have always been over this matter of bars. Modern musicians, go to the other extreme of being pedantically careful. I should not worry if I were you; there are many far more important points to attend to just now. Two measures of 2 time are precisely the same thing as one measure of 4 time, so when you are in any doubt have your measures and you cannot fail to be right.

The Psychological Bridge Between Light and Music

By Mary Hallock Greenwalt

This city banker's son was described in the movies as a high stepper, whose neckties made a noise like a bread riot. The Frenchman calls a baked potato a potato in its dressing gown "pomme de terre à la robe de chambre." We say "good" morning, "loud" clothes, "sweating" colors and are understood. A lantern being moved suggests a sheep, while another suggests a cat, or even an elephant or a seal. Evidently something may link vastly dissimilar things. "A heavy disposition is like lead."

What is this something? It may be quality, quantity, extension, weight, space, time. The learned name for it is a category, and the categories are those things which philosophy holds underlie all mind action, with which we can think of nothing. It is through these things—which constitute that indefinable background of the brain—that we may fancifully link color and music together. In their physical selves these colors of vibrations are so different that one can penetrate a wall or partition, while the other cannot.

Moreover to use units of color as one uses units of tone is inadmissible for the reason that it takes time to see a color, whereas sound is heard instantaneously. In other words "light sensations do not reach their full value immediately on application of the stimulus to the eye, nor do they decay to zero immediately upon the cessation of the stimulus." This is proven by the fact that different colors rotating on a disc are seen by the eye as one color, they all get mixed into one tint. The above does not, of course, refer to the time it takes sound to travel long distances.

Moreover not raising by continued multiplication the number of vibrations in a sound till they reach in number those of color, will do away with the fact that the ratios or proportions of the visible spectrum do not match the octave. The thing which links color to a sound or sounds is in its nature the same as that which makes us think "pie" when we see a selfish person, or "peach" when we see a beautiful girl.

We get closer to a concrete affinity between these two beautiful kinds of sensation when we separate the dynamics of light: its brightness, its darkness, from the other attributes which can make up the use of light as a fine art and its coordination to music.

It takes no psychological laboratory to tell us that the changes of light—the dark of the night, the bright of the day have become inextricably woven into the experience of man from the time that he was out of living protoplasm till now. Fear, gloom, foreboding, depression, mystery, are surely connected with the blackness of night whereas joyfulness, happiness, stimulation are part of the brightness of midday. These emotions may be suggested by music, and the effect caused by one sort of vibration may, of course, be used at the same time to reinforce a similar effect created by the other kind of vibration. Or such effects may be contrasted or combined as the choice of the artist dictates or directs. To play with light and tint, without forcing them out of the groove to which they cling, this will be a new joy for the artist as it once was the Creator's.

"The English in the days of Elizabeth had music at dinner, music at supper, music at weddings, music at funerals, music at night, music at dawn, music at work, music at play. He who felt not, in some degree, its soothing influence, was viewed as a morose, unmusical being, whose converse ought to be shunned, and regarded with suspicion and distrust."—CHAPPEL.

A Lesson from the Lumberjack

By T. McLeod

ANY lumberman can tell you what the "key log" is. When the logs are set adrift upon the river to float down stream to their destination, it happens often that they will "jam" and, other masses of logs coming down upon them, will pile up and stick between the banks. In such case the skilled lumberjack will leap from log to log until he finds the log that first caused the trouble—the "key log." A few jabs with his hook at the right spot, and—Presto! the jam is broken, and the logs placidly resume their journey down stream. Now it is so in the practice of a new piece. When it fails to go smoothly after what seems adequate effort, just stop a moment and search carefully for the "key log." You will usually find that the "key log" is the "key log" is responsible. Remember, it is not the musician who forgets his first of three-measured chords just before the end.

The whole piece is being held up by this difficulty—the "key log" is responsible. Get to work with courage, and break the jam by a little energetic practice upon that one point. You will soon find the whole mass moving rapidly, and as smoothly as you could wish. Try it and see.



Adapted from...

Engraved by H. H. H. H.

Danse Macabre

So many inquiries have been received at the office of THE ETUDE lately regarding the famous *Dance of Death*—or as it is known through the Saint-Saëns version, *Danse Macabre*—that the following article may be of general interest to our readers:

There is no definite knowledge of the origin of this dance or of its name. Some have assumed that it came from the Arabian word Magharaba or "cemetary," while others attribute it to Chorea Machabaeorum, the *Dance of the Macabres*, a medieval ecclesiastical drama representing the martyrdom of the seven brothers mentioned in the Apocryphal book of the Macabees.

In France and Germany the gruesome subject was taken up by poets and artists in decorating with its gloomy cloisters in the middle ages. It became the center of much poetic and musical interest. In the paintings of Holbein, Glausner and the drawings of Rethel and others, Death is shown as a woman with all classes, fools, wantons, monks, popes and emperors. The interest in the *Dance of Death* was invariably revived after terrible wars and great plagues, when poets and artists seemed to begin to treat the subject anew. It is noteworthy, then, that the present revival of interest in the morbid conception and in the Saint-Saëns *Danse Macabre* is merely repeating at this time what seemed inevitable in the dark ages.

Saint-Saëns has treated the subject in a jocular rather than a grim manner, and one does not mind the clatter of the xylophone suggesting bones or the cry of the cock at dawn.

"If you wish to understand the new testament of which Beethoven was the John and Wagner the Paul, you must go back to the old testament and study Bach and the prophets."—W. J. HENDERSON.

Pertinent Paragraphs for Pianists

By Stanley F. Widener

LISTEN frequently to good orchestras, choirs and choruses; join one or more if possible. Always have a good pronouncing dictionary of musical terms handy, and never pass by a word which you cannot accurately pronounce and define.

Go to as many good concerts as possible. A recital by a good pianist, vocalist or violinist is as beneficial to a receptive mind. Should the opportunity offer play over the pieces beforehand; your enjoyment will be much greater.

Subscribe to one or more of the leading music journals. The real worth of the music contained in them, to say nothing of the fine articles by eminent musicians representing all departments, is far in excess of the subscription rate.

Remember, it is not the musician who excels in technique alone, but rather he who can charm by his artistic interpretation, who can hold his hearers. Music is something to be felt as well as heard. Yet, you who give their heart and soul in their interpretation are very few, indeed.

Constantly study music history, and you will find an added stimulus in your interpretation of the masters of composition.

Keep buoyant in spirit. Look the old world in the face, and give it a smile, and see if it has not a ready response for you.

"To thine own self be true," wrote the immortal bard, "and it must follow as the night the day, thou canst not then be false to any man," and in this proclamation he solved the main problem of our lives.

A definite system is essential to success. Find the method that suits you, and stick to it.

Much valuable time is lost in changing teachers. Find one in whom you have the utmost confidence, and stick to him.

The most important quality in teacher, as well as pupil, is "stick-to-it-iveness." Resolve to stick to your "specialty" until it is mastered.

"A little learning is a dangerous thing; Drink deep, or taste not the Pierian Spring."

The Major and the Minor Scale

By Joseph George Jacobson

To many students the relation of the *Major* scale to the *Minor* is very confusing, and in the *major* and *minor* keys even more incomprehensible. First, the difference between the terms "scale" and "key" should be made clear. A scale is a succession of the tones of one or several octaves in some prescribed order of intervals. The term "key" embraces all of the tones in one or several octaves in any other order than a numerical succession. The difference between the *major* and *minor* scales is a question of harmony, but the relation of the *Minor* scale to the *Major* is more easily to be understood.

The difference between a *Major* scale and its relative *Minor* is only the pitch and the melodic structure. For example, let us examine the melodic structure of the scale of *C Major*. With the exception of the third and fourth (E and F) and the seventh and eighth (B and C) we have intervals of major seconds, the two exceptions having minor seconds. Now take the sixth tone of the scale, which is A, and make it the first one of another scale. Build this new scale with the same tones of *C Major* until we get to G, which was the fifth of our first scale. Instead of using a major second we use a minor second, which makes the tone G sharp. By placing the two scales together, as follows, we can clearly see the difference:

C Major C-D-E-F-G A-B-C

A Minor A-B-C-D-E-F-G sharp-A

That the *Minor* scale is started lower than the *Major* scale, shows that they differ in pitch; and since the *Minor* scale has minor seconds between the second and third and seventh and eighth tones and an augmented second between the sixth and seventh tones, it is obvious that they differ in melodic structure.

Remember that the Dominant chord is a *Major* chord in both the keys, but the Tonic chord is a *Minor* chord in the *Major* key, and a *Minor* chord in the *Minor* key.

Remember, too, that the signature of the relative *Minor* scale is always the same as that of the relative *Major* scale.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions' Answered department. Full name and address must accompany all inquiries.

Interesting Experience

The Round Table has received the following letter, containing the practical experience of a successful teacher as to the advisability and practicability of the simultaneously learning of the treble and bass staves. There has been a growing sentiment for years in favor of their both being introduced at the beginning or the recognition that the two are merely one great staff with the middle line left out in order not to confuse the eye. All teachers know, and most pupils also, that reading from the lowest bass line up leads through the treble without a break, except where the line for middle C should be. The *New Beginner's Book* makes provision for this improvement of the future by arranging so that either method may be employed. The pupil may begin with Section I (treble), or with Section II (bass), if preferred, or by combining both at the start. This is not the least noteworthy merit of the work.

As the movement grows, THE ETUDE will be found ready to recognize it in the forefront of progress, as it always has been. The letter herewith follows—

"The experience I had with my first pupil taught me a lesson by which each beginner I have had since has benefited. We both began the lessons seriously. An instruction book was used, and we followed directions exactly, taking the exercises progressively as they were printed. The treble staff, as usual, came first, and she learned the letter names of the lines and spaces, as well as the names of the keys very thoroughly. She could use her two hands together, and had mastered the simpler rhythms. There seemed to be nothing to prevent her becoming a fair performer in a reasonable length of time, and everybody was pleased—when we came 'up to' the bass staff. I explained that when the bass clef sign was on the line she must play in the bass below middle C, and that the first line here was G. 'But,' she said, in great surprise, mixed with indignation, 'I've learned that the lines are a-b-c-d-e-f.' I tried to make her understand, but she went away in a very sullen mood. I received word that she would 'take' no longer."

"My second pupil learned something about the bass staff at the very first lesson, and since that time I always turn to where the bass staff begins in the book, and we may happen to be using when commencing the lessons. Usually our pupils begin their course in music after they have been a year or more at school, where training has been continued to the treble staff. Why then begin with the treble again at the piano lessons?"

"Little pupils have no more difficulty beginning with the bass and treble simultaneously than with the treble alone. The method. Especially as their reading is done more by position than by thinking the names of the lines and spaces. Advanced players, no more think the names of the letters of their music than they spell the words by letter when they read a newspaper. Pupils should be taught to think tunes from the beginning, and all that is foreign to tunes should be eliminated. Beginners seldom play wrong notes without knowing it. They take in the notes, ascending or descending, and incidentally learn the names of the letters in a surprisingly short time. And still three-fourths of the present-day methods begin tunes from the beginning, and all sorts of ways have been invented for learning the letters."

"Why pages of uninteresting exercises of no technical or musical value, with instructions to name every note as played? This may be better

than finger marks, which are always over the notes, even when covering only five keys, in which case the pupil plays the finger markings and ignores the note. "Elaborate apparatus has been invented and patented for learning musical notation. They say children like to do things and handle things; but music has but little to do with 'things', but is tone and rhythm. Recently I bought two books by eminent instructors that were supposed to conform to advanced educational methods used in schools. But first came the treble staff and a number of lessons spent in learning letters before there was a word about ear training or rhythm. It all smells musty to me."

Missed Lessons

"Can you advise me on the business side of teaching, what to do in regard to missed lessons? I have a great deal of trouble and in the aggregate no money.—Mrs. W. J. C."

This is a very troublesome matter and one in which so many teachers are helpless, as an attempt to collect on missed lessons only results in a loss of profit. The general misunderstanding in regard to right business principles in music teaching is very widespread.

There is one simple principle that all patrons should be made to understand, namely, that it is the teacher's time that is being paid for, so many hours for so many dollars. The teacher is on hand to give the lesson, and if the pupil absent himself it is not the teacher's fault. The missed hour cannot be put to any other use, and the teacher is prevented from selling it or disposing of it in any other way. If the pupil cannot pay for ten lessons and misses two he has really had twelve hours of the teacher's time, which is unfair. The pupil also loses, especially if only one lesson a week is being taken, for with two weeks elapsing between lessons his faults increase so greatly for lack of the teacher's attention that there is a good deal of time unnecessarily wasted in straightening things out. All this should be explained to patrons, and an effort made to make them understand the fair business side of things. Many are so ignorant that they seem unable to realize this. The Philadelphia Music Teachers' Association passed the following resolution, which has had widespread recognition, and resulted in thousands upon thousands of the cards or slips being distributed. These cards are already printed and may be procured at slight cost from your publisher.

"Please tell me in THE ETUDE how to know if a grace note (appoggiatura) is to be played with the treble note or the bass?—C. C."

You will be perfectly safe if you follow the traditional teaching regarding this disputed point, which is that, in any case, the grace note is an appoggiatura or acciaccatura be struck exactly with the bass note. This, however, is inaccurate, as there are often grace notes on the unaccented portions of a beat, and no bass note to play them with. The simplest interpretation of traditional rendering of grace notes should be played exactly as they would be if they were written as large notes. The disagreement as to grace notes has been largely as to whether they should take their time from the preceding count or from the count following. Traditionally they take it from the note that follows, and you will conform with the majority opinion by playing in this manner. The question seems to be so involved that large books have been written upon it. In my own opinion it should be very simple, and I have given, briefly, from time to time my reasons for disagreeing with traditional practice. I believe that in traditional practice, from one to two hundred years the whole musical world will be in accord on this subject, that being about the length of time required for a fixed idea to become dominant in the human brain. Your statement as to playing the grace note with the treble note is inaccurate, which could not be, or they would both come at once.

MISSSED LESSONS

Musicians of the country have adopted the rule which requires students to pay for all missed lessons except in case of protracted illness. Teachers are expected to conform to this rule.

A Resolution Passed by the Philadelphia Music Teachers' Association passed the following resolution, which has had widespread recognition, and resulted in thousands upon thousands of the cards or slips being distributed. These cards are already printed and may be procured at slight cost from your publisher.

MEDITATION

GEO. NOYES ROCKWELL

A charming song without words, in the style of a soft organ piece. Grade 4

Moderato sostenuto M.M. ♩ = 60

mp cresc. dim. f. rall.

pp mp cresc. dim. rall.

cantabile mp mf cresc.

f ff mf dim. e rall.

allegro mp cresc. rall. piu lento rall.

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MENUET ROCOCO

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A dignified and sonorous menuet in the olden style. Grade 4

Moderato con brio M.M. ♩ = 100

GEO. NOYES ROCKWELL

mf f

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cresc. f

atempo

mf

MELODY AT TWILIGHT

An expressive nocturne, organ-like in character. Also published as a trio for violin, 'cello and piano, and for violin and piano. Grade 4

F. P. ATHERTON

Andante con moto M.M. ♩ = 96

mf ben sostenuto

cresc.

Poco piu mosso

cresc. e' allarg.

Meno mosso

dim.

rall.

Tempo I.

p

sf

piu tranquillo

cresc.

dim.

Lento quasi chorale

piu riten.

p

pp

CHEERFULNESS

VALSE VIVE

DANIEL ROWE

A rapid waltz movement, alluring in rhythm, affording good finger practice. Grade III.

Tempo di Valse M.M. ♩ = 76

mf

con forza

sfz

brillante

atempo

mf

lunga

piu mosso e accel.

ff

FROLICS

SECONDO

WILLIAM E. HAESCHE

An original four-hand number in the style of a polka. Grade 3½

Moderato

♩ Tempo di Polka M.M. ♩ = 80

SYLVAN ECHOES

VALSE IMPROMPTU

L.W. RUSSELL

A lively running waltz, with a lyric middle section. Grade 4

Allegro con brio M.M. ♩ = 72

SINGING IN THE MOONLIGHT

THEODORA DUTTON

An artistic lyric piece, of harmonic quality. It will repay careful study. Grade 4.

Andante espressivo M.M. ♩ = 72

An artistic lyric piece, of harmonic quality. It will repay careful study. Grade 4.

Andante espressivo M.M. = 72

THEODORA BUTTON

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PARADE MARCH

PRIMO

JOSEF LOW

Allegro maestoso e marcato M.M. $\text{♩} = 108$

This image shows a page of musical notation for a piano piece. The score is written for two hands, with the right hand on the upper staves and the left hand on the lower staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid runs. Dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte) are used throughout. There are also articulation marks like accents and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The page is numbered 8 in the top left corner.

ORCHIDS

CAPRICE

NORWOOD DALE

A graceful drawing-room piece in the style of a modern *gavotte*. Grade 3 $\frac{1}{2}$

Moderato M.M. ♩ = 108

[illegible]

* From here go back to *Trio* and play to *Fine* of *Trio*; then go to the beginning and play to *Fine*.
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THE ETUDE

APRIL 1919 Page 233

First system of the musical score for "The Swan" from "The Swan Lake Suite" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

A GAY LITTLE DANCE

An attractive teaching piece aptly named; also published for four hands. Grade 2 $\frac{1}{2}$.

E. L. ASHFORD

Allegretto giocoso M.M. $\text{♩} = 108$

An attractive learning piece appropriate for four hands, grade 2₃

Allegretto giocoso M.M. = 108

The image displays a musical score for a piece titled "Allegretto giocoso" with a tempo marking of "M.M. = 108". The score is written for four hands (two staves per system) and includes piano (p) and forte (f) dynamics. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with some measures containing fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The piece is characterized by its lively and playful nature, as indicated by the title "Allegretto giocoso".

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MARCH TO THE FEAST

A gay little parade march, full of go. Grade 2½
Moderato M.M. ♩ = 104

CHARLES H. DEMOREST

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MY OLD KENTUCKY HOME

British Copyright secured

An effective easy arrangement of one of the old favorites. Grade 2
Moderato M.M. ♩ = 80

Arr. by SIDNEY STEINHEIMER

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THE ETUDE

THE ETUDE

LASCIA CH'IO PIANGA

G. F. HAENDEL

A master transcription of one of the immortal melodies from the classics, enhancing the beauty of the original. Grade 3½
Larghetto M.M. ♩ = 63

Transcribed by
M. MOSZKOWSKI

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AUTUMN BLOSSOMS

VALSE LENTE

A showy drawing-room waltz with much contrast in melody and expression, Grade 3
Grazioso M.M.♩ = 54

R.S. MORRISON

Musical score for 'Autumn Blossoms' (Valse Lente) by R.S. Morrison. The score is in 3/4 time, marked 'Grazioso M.M.♩ = 54'. It consists of eight systems of piano and bass staves. The melody is primarily in the right hand, with accompaniment in the left hand. Dynamics include *ff*, *mp*, *f*, *espress.*, *marcato, il basso*, *1st time only*, *For Fine only*, *mf*, and *tranquillo*. The key signature changes from one flat to two flats in the final system.

FROLICS

PRIMO

WILLIAM E. HAESCHE

Moderato

Tempo di Polka M.M.♩ = 80

Musical score for 'Frolics' (Primo) by William E. Haesche. The score is in 2/4 time, marked 'Moderato' and 'Tempo di Polka M.M.♩ = 80'. It consists of ten systems of piano and bass staves. The melody is primarily in the right hand, with accompaniment in the left hand. Dynamics include *ff*, *p*, *p poco*, *leggiere*, *mf*, *f*, *Fine*, *ereso.*, *p*, *cresc.*, *f*, *mf*, *ff*, and *Do.*. The key signature changes from one sharp to two sharps in the final system.

PARADE MARCH

SECONDO

THE ETUDE

JOSEF LÖW

A processional march, in semi-classic style, with independent part-writing throughout. Grade 3

Allegro maestoso e marcato M.M. = 108

THE ETUDE

A DANCE IN THE VILLAGE

WALTZ

C.W. KERN

A charming little teaching or recital piece. Grade 2½

Tempo di Valse M.M. = 144

THE AMERICAN STEP

MARCH

WALTER WALLACE SMITH

A rousing march, with the real American spirit. The composer has recently been in the service of his country. Grade 3½

Tempo d. Marcia, aggressivo M.M. = 126

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THE ETUDE

THE ETUDE

APRIL 1919

Page 237

cresc.
marcato
ff
Fine
D.V. Trio
B.D. & Cymb.

KEEP A GOOD GRIP ON DE HOE!

HOWARD WEEDEN

A characteristic dialect song by a well-known concert singer and composer.

H.T. BURLEIGH

Andante

1. Dis worl' is a migh-ty con
2. You kin al ways de pend on de

fu - sin place Fo' a man lak me you know, An' de on-ly safe-thing I've found has been is to
fiel's an' de sky which ev-uh way oth-er things go, An' de res'll git plain in time to de man who

keep a good grip on my hoe! Keep a good grip on de hoe, Keep a good grip on de
keeps a good grip on his hoe!

rit. *al tempo*

hoe; De on-ly saf' thing in de worl' fu me is to keep a good grip on my hoe!

rit.

SLEEP, LITTLE SWEETHEART, SLEEP

Strickland W. Gillilan

A good teaching or recital song, graceful and natural.

Andante tranquillo

WALTER HOWE JONES

Sleep, lit-tle sweet-heart, sleep; Thy
Sleep, lit-tle sweet-heart, sleep; Thy
moth-er is watch-ing near; His
breath-ing, soft and low, Is sweet to me as aught can be, And 'tis joy to me to
fear; In the years to come when thou hast thine own, When there's nev-er a heart-beat free from fear, Thou'lt
know That some-time, dear, when thou li-est near Thine own first-born with its breath-ing low, This
then re-call thy youth and all The love of a heart no long-er near.
joy of mine will be joy of thine, A bliss there can none but a moth-er know.
pa-rent! Sleep, sleep, lit-tle sweet-heart, sleep, Sleep, sleep, lit-tle sweet-heart, sleep.
colla voce

THE SHADOWS GAIN UPON THE LIGHT

Frederick H. Martens

An effective and well-written evening hymn for a solo voice, suitable for church use, by an accomplished American writer.

A. WALTER KRAMER, Op. 22. No. 1

Adagio e molto sostenuto

The shad-ows gain up-on the light,
Driv-ing the sun to west-ward flight, Dear Sav-iour, keep me in Thy sight Through-out the night.
When dark-ness that ob-scures the right Threat-ens me with its
gloom-born blight, Dear Sav-iour, guide my soul a-right Through-out the night. And
when the last hour takes its flight, All doubt and wear-i-ness de-spite Dear Sav-iour, still Thou'lt be my light Through-out the night.
Dear Sav-iour, be Thou still my light Through-out the night.

THANKSGIVING

E.S. HOSMER

(Gt. Full to 15th
Prepare: Sw. Full
(Ped. to Gt. and Sw.
A rousing postlude or grand chorus for festival or recital use.

Allegro M.M. = 128

MANUAL

PEDAL

* From here go to the beginning and play to *Fine*; then play *Trio*.
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ROMANCE
IN E FLAT

ANTON RUBINSTEIN, Op. 44, No. 1

Arranged for violin and piano by Arthur Hartmann

One of the finest of Rubinstein's shorter pieces, beautifully arranged for violin. A fine recital number.

Moderato M.M. = 72

with much expression

VIOLIN

PIANO

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THE ETUDE

rit.

cresc.

rit.

a tempo, un poco animato

mf.

cresc.

piu cresc.

a tempo

rit.

frog

ff

cresc.

frog

gliss.

p

rit.

a tempo

rit.

a tempo

pliz.

arco

Piano Stool versus Piano Bench

By Ethel V. Moyer

THE question has frequently arisen, shall we discard our old piano stool that creaks up and down and purchase one of the more attractive looking benches?

If the bench is to be used for a growing child the answer should be a most emphatic no.

At first the teacher insists on a certain height, usually such a position as to bring the under side of the arm level with the keyboard, but as the child grows her position is changed to one somewhat lower. This can so easily be adjusted with the revolving stool, but what can be done with the bench? They are rarely just the right height to begin with, and supposing they were, who in the family would supervise the periodical sawing off of the posts to keep them properly adjusted. Then, too, the fact must be considered that several children of different size often use the same bench or stool. We sometimes wonder why it is, after

some lessons, that the little child does not get the hand positions satisfactorily; the reason often is, that the bench is either too high or too low.

So, when I find the new pupil has a bench, I advise them to purchase a revolving stool also. It can be tucked away in an obscure corner when not in use and the family can display with pride their ornamental bench.

One argument against the stool is that it moves around as the child reaches out from the center of the keyboard. This can be obviated by having a foot-rest for the child, which gives a welcome stability; or, better still, purchasing a set of extension pedals, which are so useful in teaching young children an early use of the pedal. But away with the bench for little folks, or all the time spent by the teacher in insisting on proper arm and hand position goes for naught.

Methods and Methods

THE writer has just laid down the last of a half dozen Harmony text-books which he has found occasion to examine. Each one differed from the others in the matter of nomenclature of certain chords, rules in regard to hidden fifths and octaves and other slight technical details; still more, in the order and manner in which practical exercises were introduced. All differed in many respects from the old reliable *Richter's Harmony* and *Judasohn's Harmony*, which he studied in his youth, yet he felt no disposition to quarrel with any of them. When one has been accustomed for years to composing, arranging and editing music, he comes to realize that a "method" is simply a way of basing one's self about a subject—that actual acquirement of knowledge comes with the familiarity which goes with experience. To be over-anxious as to the excellence or defects of

a "method" is the mark of a tyro or a quack. (We have spoken of Harmony in particular, but the same remarks apply to piano teaching.)

Perhaps a little story may make this clear. Three boys came, as a stranger, to a large city, and each was so fortunate as to be met by a friend who undertook to show him how to find his way around. But one boy arrived by river steamboat, and first learned the way up from the wharf; another came by rail, and first of all began his exploration at the Union Depot; the third, living a few miles out in the country, came in by a suburban trolley line. Now these boys learned the city by three quite different "methods," but five years later they were all equally well at home there. Just so with music students and their teachers' "methods."

Turning Leaves

Most young performers are greatly bothered as to the proper method of turning leaves during the performance of a piece of organ music or an anthem. It is seldom that a leaf can be turned to advantage at the end of a page, but this should be done a measure or two before. If the right hand, for instance, is performing a melody and the left hand the accompaniment, the leaf should be turned by the left hand, and vice versa. Sometimes it is necessary to play several meas-

ures from memory in order not to omit important passages. This advice is given by George E. Whiting, in *The Beginner's Pipe Organ Book*, and is entirely sound. We would like to add one little hint, however: In order to make sure of grasping just one page at a time and that most promptly, it is a good plan to "dog-ear" lightly the corner of every other page (not every page)—then they will lie separate and be easy to lay hold of.

A Good Piano

By Elizabeth Pratt

A GOOD piano is a positive necessity to every musical student. Yet there are few parents who know how to select the right instrument for their children.

One of the great obstacles to the acquisition of a trustworthy piano is the piano salesman who delivers pianos on free trial, in homes where the people are ignorant of music and entirely incapable of judging a really good piano. A brilliant tone and fine, showy case are often the main things looked for in a piano by this class of people. The result is they purchase a cheap piano, whose tone grows brassy and harsh after three or four years' usage. For the same price, had they only known, they could have bought a good standard piano that would have

lasted through their children's practice years, and which would still be an excellent instrument after they had reached their musical goal.

Before selecting a piano, always get someone who genuinely appreciates musical tone—an artist, if possible—to give you his honest opinion of its merits. It is impossible to execute artistically any musical composition on a piano that has faulty action or which lacks depth of tone.

Poor pianos, or even good pianos not properly kept in tune, are frequently the cause of students giving their music disgust and thus abandoning a profession which would have meant both pleasure and profit to them.



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M. P. MÖLLER Hagerstown, Maryland

Playing Piano for Evangelical Meetings

By Foss L. Fellers

THE evangelistic pianist should be a good pianist and a good accompanist. To be a good pianist does not necessarily mean that he must be able to play from memory a program consisting of a Bach prelude and fugue, a group of Chopin études and some of the ultra-modern compositions. To be a good accompanist does not necessarily mean that he must be able to play from memory a program of Schumann and Schubert songs and appear in recital with Caruso, etc.

I think that the worst criticism we have to-day of the evangelistic pianist is the fact that he is able to do "stunts," but is not equipped to do anything else. So it is equipment I am pleading for the evangelistic pianist. What is the result after the pianist has read some of the Beethoven sonatas and played perhaps one or two of them in a creditable manner? Or what is the result after he has read the compositions of Chopin and played in detail one or two of his standard compositions? What is the result after he has read the Schubert songs with a good singer? The result is that he will do away with the "stunts" he has heretofore used and adopt some ideas which can continually be used and never wear out.

How to Lead a Congregation

How do we want to play in this class? First, play the hymn exactly as it is written. I could speak at length upon the experiences I have had in trying to get the pupils to play the four parts. It seems that to a great many pianists the choral effect of a hymn has no value whatever. If the melody is played with a somewhat weak accompaniment—very frequently improvised without previous practice—many a pianist seems to think that he has given out the musical value of the hymn. I will say that as a rule a prelude to congregational singing should be given out with the exact four parts of the hymn.

Secondly, play the hymn with the thought in mind of leading the congrega-

tional singing. Now, I do not mean that the pianist is expected to lead a congregation without a conductor. Of course it is possible to lead a congregation without a conductor, but it is much better to have a conductor. The pianist will be either of great assistance to the conductor, or he will be a great hindrance. Notice, I put conductor before congregation, for the pianist is supposed to follow the conductor and lead the congregation.

In playing for congregational singing there are two things to be emphasized—rhythm and melody. The melody may be played in octaves in the part of the upper register of the piano which will give it the greatest possible advantage in leading. Some melodies may be situated high, others not so high. It is obvious that the short and high pitched strings of the piano will sound out above a great congregation. This will give the piano the greatest advantage possible in helping the congregation not only to keep up to pitch, but also to get the right idea of the intervals and rhythm. However, in playing for an evangelistic chorus rehearsal it is better to play the exact notes until all parts are true, and when the hymn is new to the congregation, it is better to play it exactly as it is written for a number of times, since there are many people in the congregation who know enough about music to listen for their part but who do not know enough to read.

Thirdly, play the hymn with an improvisation. By an improvisation I mean playing the melody with an attractive accompaniment or counter melody. I do not think it is in good taste to employ a counter melody, but it is better to employ another familiar melody, which I have heard pianists do which attracted our attention to his "stunt." Taste in improvisation may be acquired by the study of the classics, finding out how the masters were different accompaniment schemes around their various melodies.—From the *Musical News*.

Organists and Their "Little Foxes"

How many of us organists allow that miserable little fox, "a poor organ," to come between us and success; or some as if that particular church could not conquer a new organ, or as if that one miserable music committee represented the entire universe of music committees, or as if that one narrow-minded, bigoted clergyman was the only one you would ever have the opportunity of meeting.

Don't forget that if you don't get a new organ in your church in place of that old fire-trap that is hindering you, it is by killing off these little foxes in your life, you have made yourself worthy of better things, better things are waiting for you, but you must first kill off these things so clinging in their nature that drag us down to eternal damnation.

Don't forget, either, that there are music committees in some churches that are more a well-defined knowledge of musical conditions than you ever dreamed of. Find them. If you don't, remember someone else will.

Then don't forget that in the place of your narrow-minded, bigoted clergyman, you will find some of the most noble, godly men the Almighty ever breathed

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"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Department for Violinists

Edited by ROBERT BRAINE

The Benefits of the Class System

THE many letters received by THE ETUDE, inquiring about the class system of violin instruction, proves an ever-growing interest in the subject. It is only within the last few years that much attention has been paid to this method of teaching the violin in this country, although it has been used very extensively in Europe, in one form or another, for many years. Especially in the British Isles do we find much violin instruction by the class system, almost every school there having its violin class and orchestra.

As every educational system has its advantages and its drawbacks, so we find that much can be said both for and against teaching the violin by the class system, according to how it is conducted. In considering what can be accomplished by this method, there are three things to be reckoned with: the size of the class; the talent of the pupils, and the stage of their advancement, and whether they have individual private instruction in addition to that received in the class.

In the case of a small class consisting, say, of four pupils, where each pupil receives a certain amount of individual instruction while the rest listen, a series of lessons can be accomplished in a very short way. A lesson in a class of this size usually lasts for an hour-and-a-half or two hours, each pupil receiving a half-hour or less of private instruction for himself. Conducting the lesson in this manner, the teacher can correct the position, bowing, intonation, etc., of each individual pupil, and these corrections, remarks, illustrations and general information will prove of the greatest interest and value to the listening members of the class, as well as to the pupil receiving the individual instruction.

In classes of four, conducted in this manner, two courses can be pursued; either the four pupils can study the identical technical work, studies, pieces, etc., or each one may be working on different material. Either plan has its advantages. Where the same material is studied, a certain amount of time can be gained by having the four pupils play the studies and pieces, and even the technical exercises, together in unison, as well as separately, as soon as they are far enough advanced to do so. Where each pupil has different exercises and pieces, the lesson is somewhat more interesting and the students become acquainted with a wider range of compositions.

Two lessons per week in a class of four, conducted as outlined above, is an ideal method of studying the violin, and is naturally far superior to the usual method of two strictly private lessons of the half-hour each per week. With two hours at his disposal the teacher can go into minute details which would be impossible in the case of a single lesson. The accompanist, too, can give more information or illustration will suffice for all, instead of having to be given to each pupil separately. A two-hour lesson also leaves considerable time for unison work.

One advantage of class instruction of this kind is that it develops confidence and overcomes timidity in the case of bashful, diffident pupils who are nervous when playing before others. Many pupils of such classes testify to the fact that they would feel less timidity about playing for a large audience than for their fellow-students, since they are quite well aware that the latter will detect mistakes much more readily than the general public. Another advantage of the class system is the social element, which enters largely into the matter. Man is a social animal and he enjoys the association with his fellows. He will naturally be interested in meeting with his fellow students, all trying to accomplish the same work as himself and he will be spurred on in a friendly rivalry to accomplish it better than any of the rest. A pupil would much sooner play a lesson which he has badly prepared for his teacher alone than for a class of his more meretricious fellow-students.

In conducting violin classes, the teacher should strive to keep the close attention of all the pupils and see that, when he is giving one member individual instruction, the rest are listening. If the rest are inattentive or prefer to read books or music while one member is playing, the peculiar advantages of class instruction are lost. The criticism and really criticize the work being done by the others and profit by the suggestions of the teacher. Eminent instructors in the art of the piano, and singing as well as violin teachers, have often followed this plan, as witness the coteries of pianists and piano students who met at Liszt's house at Weimar to hear the criticism and instruction of Liszt as each one played in turn.

There is another kind of violin class instruction with which very little can be accomplished and that is where a large class, fifteen or twenty or more, of absolute beginners or comparative beginners meet once or twice a week for an hour's instruction. In a class of this size, most of them with crudely constructed violins, it takes almost all the teacher's time to keep the violins in tune, let alone giving each member of the class the proper individual instruction. Under such conditions it is impossible for the teacher to give the pupil anything but the crudest technique and the merest smattering of the correct elements of violin playing. In the case of the average violin pupil, it is all the most skillful violin teacher can do to fashion him into a respectable violinist with two individual half-hour a week.

I recently had the opportunity of examining a number of pupils who were the product of such a large-class system. Some bright geniuses lit on a scheme of commercializing violin instruction by the class system in the following manner: He would go to a town and organize violin classes by a house-to-house canvass. Each class consisted of twenty members. All were taught at once, the lesson lasting one hour. The term consisted of forty lessons, and the price was \$30 for each class, or four cents per pupil. Each pupil received as a gift a cheap violin, costing at wholesale possibly \$1.00. At this rate it will be seen that the teacher's fee for each hour of instruction was over \$10. Out of six of the pupils of the school who had completed the forty weeks' term, whom I examined, not one had the proper position, not one knew how to hold the violin and bow correctly. Everything was wrong, every position, every movement of bow and hand, every fundamental of violin playing were incorrect. All the pupils had gained was a slight ability to read music of a popular character, a superficial knowledge of time notes and rests, and the various characters used in music, and a limited ability to play with correct intonation in the easier keys. This is all the more talented pupils had gained. Those without talent knew absolutely nothing. After having formed so many bad habits, it will be difficult for these misguided pupils, if they wish to acquire the art correctly, to establish the correct fundamentals of violin playing without the greatest exertion and constant care on their own part and that of their teachers. It is almost impossible to get them into shape and they will play incorrectly as long as they live.

Beginners can gain great benefit from playing together only if they have private individual instruction besides. It will be urged that we have these beginners' classes of fifteen or twenty in schools all over the country, and that they learn to play. This is no doubt true, but is it any less—how do they play? If had position, false intonation, rasping, scratchy tone, bad time, and every other fault known to violin playing can be seen in the hands of these beginners. Then the system of instructing beginners in large classes is a success. If not, it is a wretched failure. The most excruciating noise I ever listened to in my life was

Misfit Pupils

"ARTEMUS WARD tells us about a man he knew in Oregon who had not a tooth in his head and yet who was the best bass drummer he ever heard. This story does very well as an Artemus Ward joke; but if Artemus Ward had been a correct teacher and if the man without any teeth had gone to him for lessons on the cornet, he would not have thought the joke very funny. And yet this is the sort of a thing teachers have to put up with all the year around. Piano teachers get pupils with fine mouths for the bass tuba, but with hands webbed enough for an amphibious cross between a white man and a duck. Violin teachers get pupils with good hands, but with no sense of rhythm at all. Sometimes they forget to pay for their lessons and act as if the teachers owed them considerable money for the use of their names as pupils. Then there is the hopelessly conceited pupil who blames all his lack of success on the teacher. There is also the over-confident pupil who applies for a position in the Boston Symphony Orchestra or in Sousa's Band at the end of the first year of his training. Teachers also know the anxious but timid pupil who will do nothing but what his teacher shows him. He takes lessons year in and year out without learning how to do anything for himself."—New York Musical Courier.

Heavy Programs

It is not often that a violinist plays three concertos in a single evening, but this feat was accomplished recently in Cincinnati by Edward Vasey, one of the greatest living violinists, who played on one program a concerto by Vioti; the *Symphonic Espagnole* by Lalo; and the *G Minor Concerto* by Bruch. The accompanying piano was played by the Cincinnati Symphony Orchestra, under the direction of Franz Kneisel, first violinist of the Knickerbocker Quartet. The concert was given at the Cincinnati Music Hall, and

much enthusiasm was manifested by the large audience. In Europe three concertos are sometimes played in a single evening, but it is rare in the United States, since American audiences are apt to demand more variety in a program. While an artist of the stature of Edward Vasey, might be able to hold the attention of an audience through three concertos, it is hoped that his example will not be followed by violinists of lesser rank. One concerto is usually sufficient for any program.

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a class of twenty-five ten-year-old violin students trying to play a march after two months' instruction.

In these classes pupils of real talent often become interested in the violin and

Re-Hairing the Bow

INQUIRIES are continually coming to the violin department as to how often a violin bow should be re-haired. No exact time can be specified, since the wearing out of the hair depends on the length the bow is used daily, how strong a pressure the player exerts in playing, and on some extent on the quality of the hair and how well the bow has been haired. Wire E strings wear the hair more rapidly than gut or silk. Bowed down to a single phrase, the bow should be re-haired as "often as it needs it," just as the barber hones his razor when the stop will no longer give it an edge. An experienced violinist can tell instantly whether a bow needs rehairing, by the "bite" or "attack" of the hair on the strings.

It is very hard, even in the large cities, to find a workman who can re-hair a bow perfectly. The hair must be combed until it is in perfectly straight lines and not with some of the hairs crossed-up as bunglers who try to re-hair bows leave it. The hairs must also be equally tight and not some loose and some tight. The re-hairing must be in the same manner will produce a much finer and more sonorous tone than one with some of the hairs tangled and with loose hairs. Many violinists try to re-hair their own bows. In this they make a great mistake, as it is a job for an expert, with a great deal of experience in re-hairing bows. There is also a great difference in the quality of hair. None but the best should be used.

afterwards go to private teachers and learn the art of violin playing correctly, and the fact that many pupils become thus interested through the large-class system is about all that can be said for it.

I once called on Edmund Kennedy, the late famous violinist, and found him doing up a package of bows for shipment by express. He informed me that he was shipping them to Paris. He said he could not find anyone in this country, who could re-hair a bow to his satisfaction, so he was sending them to Paris to a workman whom he considered the best re-hairer of bows in the world. He liked the sharp, clean "bite" of the hair, without re-hairing, longer than two or three weeks. Sometimes a bow will seem to need re-hairing, when the failure of the hair to "take hold" of the string is the fault of its not being rosin properly. Pupils often leave their rosin lying around, or handle it with greasy fingers, so that the rosin no longer comes off as it should, as it offers a smooth, glossy surface to the hair, which fails to take hold of it. This condition, when it occurs, can be remedied by scratching the smooth surface with a pin or knife.

It is astonishing how negligent inexperienced violin players and pupils are about their bows when re-haired. One often finds bows in use, the hair worn with age, and worn perfectly smooth, which have not been re-haired for years. Their owners wonder why they cannot get a good tone from their violins, and usually blame the violins, the strings or something other than the true cause. A well-rosined hair, which is absolutely necessary if one would produce a good tone from the violin.

American Violin Music

139 short compositions for the violin, besides a number of long ones. Many of these compositions are on the programs of the leading American and foreign violinists now on tour; and they win fully as much applause as do those by prominent European composers. One concert violinist states that he has thirty and forty of these compositions in his repertoire. Burleigh is a comparatively young man, and has much good work ahead of him.

A First-Aid for the 'Cello Student in Acquiring the Staccato

By G. K. Schwartz

THE staccato is at the same time one of the most difficult and one of the most essential tasks for the young string player, and the difficulty is increased for the 'cellist, since the force of gravity works against him in such a manner that it requires a certain amount of muscular tension to prevent the bow from slipping down over the bridge.

In working out the staccato, the following plan is recommended: the movements or phases of the drill are threefold, and the student may count one, two, three, slowly as they are made. Upon the first count, the point of the bow, held firmly, is pressed very hard upon the string; with the second count, the bow is started forward, moving toward the middle about four to six inches, and at the very instant the bow starts all tension in the right hand and wrist is completely relaxed; during the third count it is important that

there should be an absolute pause or rest. In order that the relaxation during the second count may be complete, it will be found very helpful, as a temporary aid, to take a piece of twine of length sufficient to reach from the A string peg to the bridge, fasten one end to the bow near the point and adjust the other end to the peg outside the peg box so that the bow will lie at the proper place upon the string. Thus the 'cellist will be relieved of the task, which is often a last straw, of holding the bow in its proper place while the elementary straining of the muscles is going on.

This help, should, of course, be used sparingly and only in the very early stages, as it is necessary that all of the muscles involved should be put into action as soon as a reasonable confidence in the production of the staccato attack is acquired.

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Fake Violin Labels a Cruel Fraud

Many letters continue to reach the Etude from owners of violins, who, on the strength of the fact that their violins contain labels, bearing the names of famous violin makers, jump to the conclusion that their violins are genuine and worth fabulous sums. It has been repeatedly explained in the Etude, that it has been the custom of a few violin makers to place labels in their violins, the labels being made to show the type of wood used and a deliberate attempt to induce the public into the belief that the violins had been made by the great masters whose names appeared on the labels. These labels are often found in violins which retail for as low as \$5.00.

It cannot be too emphatically stated that it is impossible to judge the identity of a violin by a copy of the label sent by mail. There seems to be no law against using these labels in this manner, so we find by kind of a violin. It is a rare waste of postage for people to write us concerning their violins which they expect us to value on the strength of a copy of the label in the violin. The advertising columns of the Etude contain the names of a number of reputable firms dealing in violins. Readers who possess violins which they believe are genuine products of the old masters of violin making, should write to one of these firms and arrange to send the violin for an examination. Written descriptions and photographs of the violins are of little use in telling whether they are genuine or not. The violins must be actually seen and carefully examined.

Answers to Violin Questions

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Q. R.—It is impossible to set a value on a violin without a careful examination. The value of a violin is determined by the quality of the wood, the workmanship, and the age of the violin. The value of a violin is determined by the quality of the wood, the workmanship, and the age of the violin.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



"Doing something for Somebody"

THERE has never been a year in the world's history when "do something for somebody" meant as much as it means now, and a great measure of this "doing" takes the form of giving—give money, give clothes, give time, give energy, and give talents.

You juniors may have more of some of these things to give than others, but you can all give a little of your time, energy and talents, no matter where you live or how you spend your days.

Have you ever done any philanthropic work? You know nearly all of the music clubs and societies now do philanthropic work of some kind or other—you have probably heard of it—and there is no reason why you should not do some in your clubs and classes; and if you do not happen to belong to a music club or class, you can work individually, or with a few of your friends.

Wherever you live there is probably a Hospital, or Institution, or Home not far away, where a little music would be greatly appreciated; or you may know one of two invalids who cannot go out, and who would be delighted to have you come and cheer them up with a little music.

If you are a pianist, ask one of your friends who sings or plays the violin to go with you, and play a few numbers to these unfortunate people who have so few opportunities to hear music, and to whom it would be a real treat.

Just imagine yourself in the place of these people, and think how delighted you would be to have some one come in and play or sing for you.

Do not think that because you are a Junior you are not far enough advanced in your music to do this. Play what pieces you have, no matter how simple they may be. If they are very simple and easy, put your extra energy and ambition into playing them unusually well, and remember that you are giving pleasure to some one.

See how many of you can do something charitable along these lines before you receive your next number of the Junior Etude, and write and tell us about your experiences.

You will find that it will be very interesting work for you, as well as enjoyable for your appreciative listeners.

Ear-Training

My teacher says

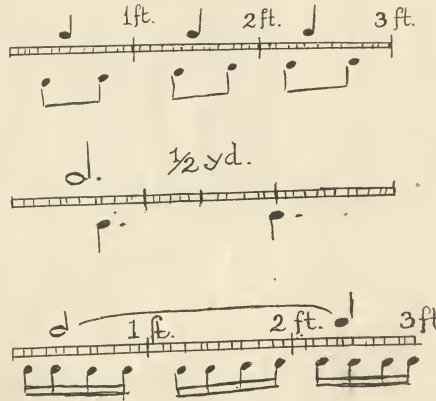
That I should know
Major and Minor by ear,
But really I think
That it's terribly hard
For I never know which one I hear!

Yardstick Time

Do you think 4/4 time is easier than 3/4 time? I do not see any difference myself, but it is (of course, mine is just a beginner in music).

One day after she had played a simple little piece very nicely I told her that she played it well, and what do you think she said? She said, "I played it well because it is in 4/4 time. It is easy; 3/4 time is hard."

That really surprised me; wouldn't it surprise you, too? And when I asked her why she thought she played it so well, she said, "I played it so well because it is in 4/4 time. It is easy; 3/4 time is hard." That really surprised me; wouldn't it surprise you, too? And when I asked her why she thought she played it so well, she said, "I played it so well because it is in 4/4 time. It is easy; 3/4 time is hard."



Junior Etude Blankets

Squares for the Junior Etude blankets have been received from the following:

Ethel Marsh, Mirtle J. Garber, Edna Krash, Frances White, Harriet Ellsworth, Nellie Ullrich, See Atkinson, Bertha Moyn, Kate Comstock, Jane Ellsworth, Alice G. Schick, Miss Bidell, Marie Rayhill, Florence Elieberger, Clara Gallarini, Bertha Augmentach, Florence Celler, Juliette Leech, Mrs. Clara E. Humbley, H. L. Haywood, Alfrida Andrews, Martha Connor,

Then I asked her, "How many feet are there in a yard?" Of course she knew that—everybody knows that. "And how many feet in two-thirds of a yard, and in one-third of a yard?" Of course, she knew all those things, too; even more—she knew how many half feet there are in two-thirds of a yard, and in one-third of a yard.

So now, all of her pieces in 3/4 time are measured by the yard, one yard to a measure, one foot to a quarter note, one-half foot to an eighth note; and pieces in 3/8 or 6/8 time are done the same way. It is really very simple.

I am sure you never have trouble with your 3/4 time, but if you should happen to hear of anyone who does, you can tell them to measure it by the yard, and I am sure it will help them.

Silent Hands

Do you ever try to play both hands together, but allowing only one hand to sound the keys? The other hand should "play" too, but it must be a "silent hand," touching the keys but not sounding them.

This is excellent practice. It helps you with your memorizing and develops concentration; and you know that anything that develops concentration is good. As you become more and more advanced in your music, you will realize how very important the power of concentration is, and you will be glad that you began to develop that power early.

The more successfully one can concentrate, the faster one can memorize, and when memorizing long compositions, speed and accuracy are useful habits to acquire.

Then, when playing before others, either in public, or before a small gathering of friends, the more one can concentrate on the notes and their interpretation, the better one's playing will be.

So practice playing with both hands, but allowing only one hand to sound the keys. Probably you will wonder why you should do this, and you would like to know the reasons.

First, it gives the brain twice as much to think about as when playing each hand separately, and that extra work is very good for the brain.

Second, it "individualizes" the hands—that is, one hand does not care what the other hand does—they are quite independent of each other.

This independence of the hands is very necessary when each hand plays a different rhythm, as for instance, two against three. (No doubt, you have already found out how hard that is to do even!) and it is also necessary when one hand plays "soft," and the other "loud" at the same time.

Third, it develops better control of the fingers, for it is not easy to touch the keys without sounding them, and probably at first you will sound a key even now and then.

Fourth, it develops speed in memorizing and makes one accustomed to hearing one hand alone while playing both hands together.

Try it for a few minutes on each exercise you practice this week and next week. The immediate result will be better less than usual, and the finger results will be improved along all the above lines.

There once was a girl called Susanna, Who wanted to play the piano;

She practiced all day,
And then fainted away,
So they sent her right down to Havana

THE ETUDE

THE ETUDE

Junior Etude Questions

Who Knows?

1. Who wrote *The Magic Flute*?
2. What is a symphonic poem?
3. What is meant by "enharmonic change"?
4. When did Handel die?
5. Is the *Seasons* an opera or an oratorio, and who wrote it?
6. Who wrote *Old Black Joe*?
7. What is a triad?
8. What is meant by "instruments of percussion"?
9. Translate *peanite, con anima, quasi allegretto, senza ritardando*.
10. What is this?



Answers to Last Month's Questions

1. Handel. 2. A slender wood-wind instrument with metal keys. 3. 1250. 4. French. 5. Wandering post-singers in France about the twelfth century. 6. Compositions in the form of masses. 7. Unaccompanied choruses. 8. 1813. 9. A note is written to be seen, a tone is sounded to be heard. 10. A lute.

Junior Etude Competition

THE JUNIOR ETUDE will award three prizes each month for the best original stories or essays, answers to musical puzzles or kodak pictures on musical subjects.

Subject for story or essay this month, "How Music Helped Me to Do My Best."

It must contain not more than 150 words. Write on one side of the paper only.

Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the twelfth of April.

The names of the prize winners and their contributions will be published in the June issue.

The results of the last competition will be published next month.

DEAR JUNIOR ETUDE:

I live in the Green Mountains of Vermont, and I dearly love the big mountains.

We have a great deal of music here; nearly all my friends and relatives play the violin or piano, and I play the piano and enjoy taking music lessons.

I have taken the Etude for some time, and I like it, for it has taught me a great many interesting things.

Your Friend,
FLORENCE PHILLIPS (Age 11),
Brandon, Vermont.

Puzzle Corner

Eloka A. Heller

THE answers to the following are parts of the violin or piano.

1. Something used in flying a kite.
2. Something used by a Cobbler.
3. Something good to eat.
4. Something made of ribbon.
5. Often built near water.
6. Part of the human body.
7. Something needed in cooking.
8. Something used in transacting business.
9. Part of a lock.
10. A carpenter's tool.
11. Part of a bicycle.
12. Something to wear.

Dirty Keys

DIRTY keys—do those words trouble your conscience at this particular moment? Most of you keep your keys clean most of the time, I am sure, but then it is easy to forget such little details! How many of you can raise your hands as you read this, and say "My keys are clean!" If you cannot raise your hand, please go and clean your keys, and then come back—it will not take three minutes.

You know, besides looking very unattractive, dirty keys do spoil one's playing. Now you may doubt this, but it is quite true, because one's fingers cannot glide over dirty keys as they can over clean, slippery ones.

Every day before practice, clean your keys (use a soft cloth, just slightly damp), and wash your hands in warm water and soap, and you will not know why you practice (at least some of you will not).

Some of you may doubt the necessity of this, too, and say that your hands are clean and do not need washing, but wash them in warm water, anyway.

The reason is deeper than just to make your hands clean, for the warm water softens the muscles, and makes your hands and fingers supple and more energetic, and capable of doing better work; it calms and soothes the nerves, and makes the whole hand more easily controlled by the mind.

Nearly all the great concert pianists soak their hands in warm water before playing, and they never play on dirty keys, and their example is a good one to follow.

Ornaments

How many ornaments do you keep on your piano? Some people have one after another on their piano, all the way across the keyboard, giving several pieces of music.

This is really a very poor place to keep ornaments, because they are apt to rattle or buzz from the vibration of the strings, and there is nothing so distracting as rattles and buzzes on or near the piano!

Then you know, the ornaments interfere with dusting the piano and with opening the lid, and they are not artistic, and the piles of music are not neat.

Find a better place to keep your music. The music cabinet is the place for it, and it is a sure sign of fairness to keep it on the piano. It only takes a few seconds to put it in the cabinet when the music is less apt to get dusty and torn when put away where it belongs.

If your music cabinet is over-crowded "fix it up" and make room for more.

If you really have more music than your cabinet will accommodate, find another place for some of the music which you seldom use (but be sure that it is arranged neatly and out of sight) and put the more frequently used pieces in the cabinet.

If you like to have a cover on your piano have a plain, dark one without tassels or fringes hanging over the front or sides of the piano.

To return to ornaments, one pretty picture in a good, simple frame, and one heavy, steady ornament is plenty. By steady is meant one that is not easily upset and will not rattle or jingle with the vibrations.

Flower vases containing water should never be placed on the piano, because by some accident the vase might be upset, and the water would do great damage to the piano.

Miss Ellen Foster won a prize in a recent contest. Kindly send address.

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The World of Music

(Continued from page 197.)

By an arrangement between the Surgeon General Staff and the official division of Camp Service, the soldiers will be provided with phonos at each bedside. "Healing at a central station" there made will be played and sung and news items read aloud.

A Philharmonic Society is being formed in Philadelphia, which will give a series of orchestral Sunday night concerts in March and April. This step, it is said, is being taken to overcome the Blue Laws of the State which have been lavished recently to prohibit "Rabbits" breaking. In addition to the concerts, the Philharmonic Society will conduct lectures and theory classes. Membership dues are three dollars a year.

The Cheminade, a new dramatic opera by Leroux, had its New York premiere during the week of March 1st. The libretto is by Otto Schuler, and was formerly called *The Harvester*. The music is said to be full of color and beauty of orchestration, and the solos are well adapted to the text and to the voices that sing them. The mode is distinctly modern.

Sir Thomas Beecham, the well-known patron of music, has offered to the city of Manchester an opera house, of the size and equipment of those in London, Liverpool, and other large cities. In addition, Sir Thomas will maintain the opera house for a term of ten years financially.

Under the new urge to Democracy, the Moscow Conservatory has "suffered a disaster" that has caused the *Polka of Music*. And so the solidity of its democratic intentions, the selection of its leading artists and some of the lively scrubmen have been smothered down—and until they reach the same stage. This, while eminently satisfactory to the latter, was so disagreeable to the former, that they backed out of their jobs and refused to make music. Dismissing those who had left at last, much in charge as revolutionary political views would permit, they decided on the choice of changing the name of the former conservatory to "The People's Conservatory." With the best will in the world to assist in this program, the scrubmen were inadequate. So the artists were urged to continue their aristocratic activities—at the former salary. Which they did—and even more was happy again, and perhaps a trifle enlightened on the limitations of a truly democratic modus as applied to music and musicians.

"Concerts are too long," declares an English physician. They are akin to a long lounge dinner, where the dinner and the music serves into sloughishness. Music is an exercise for the highest and finest faculties, and when enjoyed for too prolonged a period, results in the temporary dulling of the discrimination that is a mistake. This physician is a musician as well as a medical man, so his opinion is worthy of serious consideration.

The famous Malines occupation, whose destruction by the Hun has been reported several times since the German occupation of Belgium, are now being lavishly exhibited. The ravages of the invader, largely through the watchfulness of Cardinal Mercier.

A Correspondence Course in Music is being given by the British Y. M. C. A. to soldiers in France. It covers three months, and prepares for university degrees and also for preparation in the music work of the Royal College of Organists.

The First Concert Hall in Japan has just been opened at Tokio. The Marquis Tokuzawa and his son were the prime movers in the project, which promises to be successful also. The first concert was given on the evening of its dedication, with full orchestra and chorus, and consisted of an all-Bethoven program, consisting of *The Conductor of the House*, the *Minister's Overture in B flat* and the *Cello Solo and Prophecy in G major*. The hall is erected in memory of the late Mikado.

Rimsky-Korsakov's "Con d'Or" was performed by the Becham Grand Opera Company at Birmingham, England, at the beginning of its musical season.

Reckinback's First Concerto, revised and still in manuscript, was played by the composer at a concert of the Russian Symphony Orchestra, at a recent concert.

The Municipal Conservatory in Strasbourg, the town of which the Allies are in possession since the armistice, has a director, Gay Ropartz, displacing the German, Hans Pfander, evidently to the satisfaction of the citizens, since the latter was notable for his ultra-German tendencies.

"Michel Brenet," French Musicologist, passed away in Paris aged sixty. It transpires that "Michel Brenet" was a pen name of the writer being a woman, Mlle. Marie Bollinger. She wrote authoritatively on various phases of music, having written over two dozen books on the subject. Her principal book was a history of the salient features of French music, from the Middle Ages to the present. She also wrote biographies of Handel, Palestrina, Gregori, as well as contributory contributions to the French press.

By the shape of a singer's head a western performer claims to be able to tell the probable range and quality of the voice should be, and this without hearing a single note.

Symphony concerts for children have been adopted as a definite policy by the New York Symphony Orchestra.

Music in quarantine had an unexpected outcome in the promotion of a higher rank of the soldier who suggested and organized a small chorus and orchestra among his comrades in misery and bondage. The authorities, realizing that a man who could make the best of an unpleasant situation and who could rally the prisoners in that situation to some pursuit that would make them forget their discomfort, was a man who would later make his mark at the front as a leader.

The most popular songs among the ranks of the English soldiers in the present campaign are, "The Soldier's Song," "In the Cross of Christ I Glory," and "The Soldier's Song." The latter two songs, especially the latter, were composed by the soldiers of the battlefield, the soldier who could rally the prisoners in that situation to some pursuit that would make them forget their discomfort, was a man who would later make his mark at the front as a leader.

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POETIC THOUGHTS

FOUR PIANOPIECES

Grade 2 and 3

By JOHN C. WALLING 4 30

16119 Ride of the Elf King 4 30

16120 Good Morning 4 30

16121 The Little World of Love 4 30

16122 March of the Kaddis 4 30

16123 WARD, HERBERT RALPH 2 30

16124 At the Fair 2 30

16125 Beating Song 2 30

16126 Chasing Violets 2 30

16127 Sista 2 30

16128 Southern Dance 2 30

16129 SPENCE, WILLIAM E. 4 30

16130 International Parade March 4 30

16131 DE KOVEN, REGINALD 3 30

16132 If You Love Me 3 30

16133 MALEY, FLORENCE TURNER 3 30

16134 I Would Love to Be a King 3 30

16135 PEASE, JESSIE L. 3 30

16136 Dr. Win 3 30

16137 Old Plantation Story 3 30

16138 TATE, ARTHUR F. 3 30

16139 The Love of Heart's Belongings 3 30

16140 TOURJEE, HOMER 3 30

16141 My Dream of Paradise Came True 3 30

16142 VANNAN, KATE 3 30

16143 I Will Come Back Again 3 30

16144 I Will Come Back Again 3 30

16145 I Will Come Back Again 3 30

16146 I Will Come Back Again 3 30

16147 I Will Come Back Again 3 30

16148 I Will Come Back Again 3 30

16149 I Will Come Back Again 3 30

16150 I Will Come Back Again 3 30

16151 I Will Come Back Again 3 30

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16168 I Will Come Back Again 3 30

16169 I Will Come Back Again 3 30

16170 I Will Come Back Again 3 30

16171 I Will Come Back Again 3 30

16172 I Will Come Back Again 3 30

From a Teacher's Notebook

By Frank L. Eyre

If pupils could only see; if they could only hear! How often such complaints are made. Well, that is where the teacher comes in. If pupils do not see, they must be made to see; if they do not hear, their hearing faculties must be aroused. To establish that line of communication between the brain and the fingers, to perfect that connection between the eye and the ear—these are vital points and call for all the ingenuity and originality a

teacher can summon to his assistance. And the same solution of the problem is not always effective with all pupils. Happy, indeed, is that teacher who looks for the causes of a pupil's shortcomings in his methods of instruction,—who lays the blame, not on the student, but on himself, and who reaches out for new and original ideas that will overcome the difficulties. That kind of a teacher is the helpful, successful teacher.

Study the Pupil's Individuality

By Viva Harrison

Each child in itself is a separate problem requiring special theoretical training and practice to fit it. "Since human nature does not fall into sharply defined groups we can not expect a dozen pupils to be treated alike." It is quite necessary to suit the needs and differences of each individual. A scientific analysis of each nature should be made, as encouragement may be necessary for one and criticism for another. I have seen many pupils suffer from adverse criticism until all the fire and spirit of their music had vanished, resulting in hatred for their work and careless piano playing. Deep students with tender and sensitive feelings require praise in a moderate degree. The

egotist needs to be shown how much there is to learn, and his work must be judged accordingly, principally fault finding. Each person has a different personality which distinguishes him from other beings, and must be approached in a separate and distinct way. Human nature has its peculiarities, casual observations are deceptive. Two people sight-seeing stop and view a cathedral; one is impressed with the style of architecture and general structure of the exterior, while another notices the loftiness and grandeur of the interior. Their mental conceptions are entirely different, yet both perfectly justifiable. No two people think alike.

Spare Moments Well Employed

By Hazel M. Hoves

All who have seen THE ETUDE know of its value; but it is those who give it the study that best know of its real worth; of its inspiration and helpfulness. The busy teacher seldom has as much time as he would like to devote to the study of musical matters. He would like to read his musical magazines more thoroughly than he seems able to do.

I have found a very satisfactory solution to this little problem. The current

issue of THE ETUDE is kept at hand, on one corner of the piano, and whenever a moment lapses, as is very likely to in the experience of every teacher, when there are a few minutes to wait for a tardy pupil, this time, instead of being used in doing some trivial task, is used to much advantage in reading from the magazine. Something practical is sure to be found on its pages of appreciable value, both to teacher and student.

Parents of Musical Children

It is a big job to be a sensible parent. A good many people come to be parents, sooner or later, but how many apply the same careful consideration to this "job" that a good business man does to the details of his business?

Confining our remarks to the matter of a child's musical education, the wise parent will analyze, as far as possible, a child's natural tendencies before choosing the instrument he is set to learn to play. Many a good violinist has been spoiled to make a poor pianist, and vice versa.

The wise parent will use great discrimination in choosing a teacher for his child. Too often, this is left to the advice of glib friends and the result is that the services of some pushing incompetent are secured, rather than of a real educator.

The wise parent will not break into a child's lessons for so long periods as to allow the gain that has been made to the case—was every teacher well introduced to the student who drops his music in June and takes it up in October generally

has to spend two months getting back to where he was in June.

This is not only a loss to the pupil and to the teacher, but is a distinct financial loss to the parent.

A much better plan would be to give the student two weeks vacation from his music, at the close of the school year and two weeks at the opening of school in the fall. The intervening two months should be the best time for the student and the joys of summer vacation time should not be permitted to debilitate the practice.

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How Does Touch Really Affect Tone?

THAT one is able to play loud or soft on the piano, by use of greater or less force, is a truism; also, that one can make all sorts of distinctions in staccato and legato, but that a player, however skillful, can actually by touch alone vary the *timbre* of a single tone or chord, is a matter seemingly open to question. (Consider the fact that a fixed system of mechanism intervenes between the finger and the hammer which strikes the string, and that after the single impulse of the finger has started the hammer on its travels, nothing further that the player can do can have the slightest effect on the stroke.) Nevertheless there is a certain difference possible and noticeable, in particular, between a high hammer-like stroke and a pressure-touch, the latter giving a sweeter and clearer tone, the former a harsher and noisier tone.

The late B. J. Lang, an eminent piano teacher, of Boston, devoted long attention and study to this interesting question,

trying many elaborate experiments which we have not space to describe here. The conclusion he came to was as follows: When the key is depressed by pressure without any jar, the hammer flies toward the string following the course of the stroke, but when the key is *struck* by the raised finger, a jar is imparted through the key to the hammer and the latter vibrates slightly but rapidly, imparts its false vibration to the string, and introduces irrelevant partial tones (or in common language, *noise*) into the tone.

This is not intended as an argument for or against any particular sort of touch; percussion effects have their legitimate place in piano music as well as in the orchestra, where a stroke on the drum or cymbals may serve on occasion to add to the incisiveness of a note or chord. Both sorts of touches are useful, each for its own artistic purpose.

Pieces Capable of Two Interpretations

MONTELEONE's well-known *Spring Song* is a light-hearted and lively little piano piece, full of the joy of spring. Arranged as a violin solo, it is often used as incidental music in the theater, played at a much slower tempo and with the addition of the mute. It then becomes a piece in character with the music to accompany scenes of that nature.

Dvorak's *Humoresque* is a parallel case.

Handel's *Largo* is chiefly heard to-day in arrangements which give it a grandiose and majestic effect, but as originally composed it was a tender solo of a light idyllic character, forming one number of

the now forgotten opera *Xerxes*; the singer is supposed to be in his garden and tranquilly expressing the pleasure he takes in the shade of a favorite tree.

In the examples mentioned thus far, the after-interpretations seem to take on a more serious character than the original, but instances of a contrary sort are not lacking; the hymn-tune known as *Old Hundred* was originally a little French song of an innocent, but entirely secular and rather hilarious character. The tempo was of course much faster, and the rhythm varied, but the outline of the melody absolutely the same as in its present stately form.

What to Tell a Pupil Who is Careless in Fingering

"It's so trouble to read all the fingering, isn't it? For understanding, it isn't there to make things harder for you, but to make them easier. If you could play this just as well with your own haphazard way of fingering, no one would blame you—but you cannot. Even if you do it fairly well, slowly, when you begin to play fast your fingers would trip up on each other. It has taken a great many pianists and teachers a long time to dis-

cover all the best ways of fingering. Back in the year 1656, one of the best musicians of the time (Lorenza Penna) advises you to play ascending scales with the middle and ring fingers of the right hand, alternately, and descending scales with the middle and index fingers. Try it once—isn't it rather clumsy? Let's take advantage of modern inventions and discoveries and use the most approved fingering!"

Humorous Musicalia

"So you want to sell your piano, General? How many octaves has it?"

"I don't know just how many—but the darn thing is full of 'em!" was the testy reply.

"Oh, Captain," gushed the young girl at the canteen concert, "are you fond of music?"

"Ye-es—I like most any kind of a noise."

"The family were entertaining callers one afternoon, and when the grown-ups were talking, the baby crept on the floor. Suddenly there was a loud bump and wild wail. It came from the direction of the piano.

"Oh, the baby has hurt himself!" cried the mother. "Run quick, dear!"

The young father had already dashed toward the piano. He dropped on his knees and groped under the piano for the injured offspring. Presently he returned.

"He fell down and bumped his head on one of the pedals," he reported.

"Oh, the poor darling!" "Is it a bad bump?" asked one of the guests.

"No," answered. "Fortunately his head hit the soft pedal!"—*Tid-Bits.*

A young woman came in quite hurriedly after the musicale had begun.

"Have I missed much?" she asked.

"What are they playing now?"

"Oh, goodness! Am I really as late as that?"

The minister announced, just after the choir had sung its anthem, as his text, "Now when the uprigh had ceased."

But the singers bided their time patiently, and when the minister's voice rose and rendered in most melodious fashion another anthem beginning: "Now it is high time to awaken after sleep."

THE ETUDE

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14450	Cap de Gory.....Liszt	.50

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Depend on Yourself

By Grace White

When do you play best? After your lesson? After a concert? After conversation with an inspiring friend? It is natural that you do. But can you play with the same absorbing interest and verve without these incentives?

You say your teacher is encouraging, enthusiastic, interesting at all times; that the artist and the friend inspire you to do your best. Who or what is it that inspires them? Is it a borrowed thing? Something to be used and then thrown away? Or is it a genuine, living thing, put on and off like a garment? The great teacher, the great artist, draws inspiration from within. He has a storehouse of fine thoughts, large ideas, grand impressions which can always be drawn on and which are the more enriched in giving.

No teacher could claim to have "made" Bach or Beethoven. Some of the most distinguished musicians of our day have had no "lessons." A very famous teacher, known to have said to a pupil who was forced to stop outside of lessons: "It is good that you must depend on yourself, for what you cannot do alone, you cannot do at all." A great biologist, a man whose opinion is sought

of accuracy; but practice with a untuned piano is the major reason for "sloppiness" of pitch. Students should be strenuously warned against it.

There are over six thousand parts in a piano, which need frequent regulating to keep them in order. There are also about 25 strings, with 100 tons of pressure, that should be equalized by tuning at least two or three times a year. Neglect of such care means not only the deterioration of the instrument, but bad ear habits for the student who uses the piano in practice.

Beware of the type of person you engage to tune your piano. By far most piano tuners are honest, but there are still many so-called "tramp" tuners who are not, by any means, above reproach. No one seems to think of a piano tuner having "character" as one of his assets, but it is really one of his greatest. The conscientious, honest tuner, who does his job with a view to securing future patronage, is wholly different from the tuner who thinks that the way to get business is to make it through crooked tricks of the trade. I have even heard of tuners in the middle West who have carried about diluted nitric acid in an oil can to put on springs and metal parts of a piano, causing them to corrode and break, making an opportunity for extra charge at some future time. Such persons are just ordinary felons, and should be taken up by the police authorities when caught.

Items of Interest

A good way to increase one's general musical knowledge and add interest to musical work is the following.

Very often in reading your musical magazines and papers, you find a short article or item of interest about the composer of one of your pieces. You have often noticed such things, and I am sure you can cut out those paragraphs and attach them to the inside cover of your piece, either with paste or with a paper fastener. This is particularly interesting when the composer is one of the present-day writers, as their biographies are not yet written.

THE ETUDE

Some Piano Facts—In Tune and Out

By R. S. Sinclair

A BOSTON musician says: "The reason so many pupils play the violin or sing off the pitch is because they practice with pianos badly out of tune. You cannot possibly get a correct idea of pitch when singing or playing with so unreliable a guide as an instrument whose intervals are not accurately tempered. Much time and energy are wasted, many ambitions remain unfulfilled, through inattention to this important point.

Few students of music are gifted with an unerring sense of pitch, and this being the case, no one who hopes to succeed in the musical life can afford to neglect any means tending to the attainment of it. To one possessing a sensitive musical ear, it is astounding how many people can listen happily to compositions played or sung off key. I have heard a singer render a whole number distressingly flat, to be rewarded at its conclusion by rounds of enthusiastic applause. Yet the audience—a supposedly discriminating one—should have sensed the defect and the singer's captives, had their ear been as educated to pitch as was their assuredly fine sense to the beauty of the composition and the lovely voice of the soloist. Again—one hears all too often, in the fine scale passages of some budding violinist, notes as much as a quarter of a tone off key.

This is no doubt, partly due to carelessness on the part of both teacher and student, who thus gain speed at the expense

of accuracy; but practice with a untuned piano is the major reason for "sloppiness" of pitch. Students should be strenuously warned against it.

There are over six thousand parts in a piano, which need frequent regulating to keep them in order. There are also about 25 strings, with 100 tons of pressure, that should be equalized by tuning at least two or three times a year. Neglect of such care means not only the deterioration of the instrument, but bad ear habits for the student who uses the piano in practice.

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A good way to increase one's general musical knowledge and add interest to musical work is the following.

Very often in reading your musical magazines and papers, you find a short article or item of interest about the composer of one of your pieces. You have often noticed such things, and I am sure you can cut out those paragraphs and attach them to the inside cover of your piece, either with paste or with a paper fastener. This is particularly interesting when the composer is one of the present-day writers, as their biographies are not yet written.

When do you play best? After your lesson? After a concert? After conversation with an inspiring friend? It is natural that you do. But can you play with the same absorbing interest and verve without these incentives?

You say your teacher is encouraging, enthusiastic, interesting at all times; that the artist and the friend inspire you to do your best. Who or what is it that inspires them? Is it a borrowed thing? Something to be used and then thrown away? Or is it a genuine, living thing, put on and off like a garment? The great teacher, the great artist, draws inspiration from within. He has a storehouse of fine thoughts, large ideas, grand impressions which can always be drawn on and which are the more enriched in giving.

No teacher could claim to have "made" Bach or Beethoven. Some of the most distinguished musicians of our day have had no "lessons." A very famous teacher, known to have said to a pupil who was forced to stop

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